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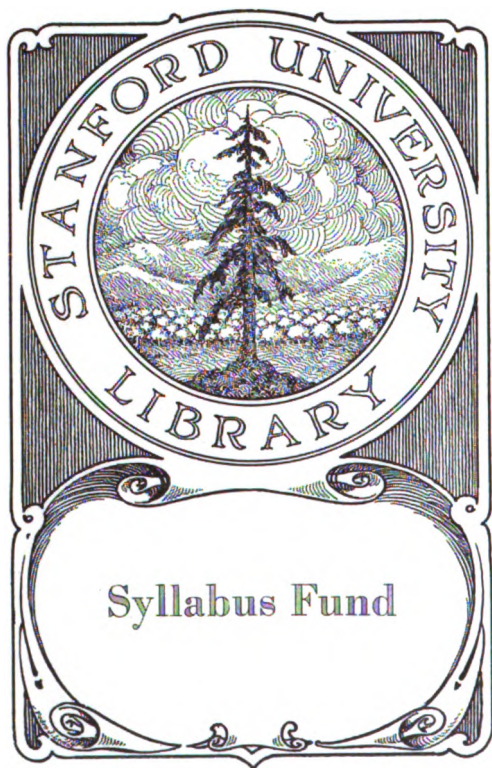
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# Studies in Musical Education History and Aesthetics

*Thirteenth Series*

PAPERS AND PROCEEDINGS

OF THE

*Music Teachers' National Association*

AT ITS

*Fortieth Annual Meeting*

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II.	1878	Chautauqua, N. Y.	James A. Butterfield
III.	1879	Cincinnati	Rudolf de Roode
IV.	1880	Buffalo	Fenelon B. Rice
V.	1881	Albany, N. Y.	Fenelon B. Rice
VI.	1882	Chicago	Arthur Mees
VII.	1883	Providence, R. I.	Edward M. Bowman
VIII.	1884	Cleveland	Edward M. Bowman
IX.	1885	New York City	Smith N. Penfield
X.	1886	Boston	Albert A. Stanley
XI.	1887	Indianapolis	Calixa Lavallee
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XV.	1892	Cleveland	John H. Hahn
	1893	St. Louis	Edward M. Bowman
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XIX.	1897	New York City	Herbert W. Greene
XX.	1898	New York City	Herbert W. Greene
XXI.	1899	Cincinnati	Arnold J. Gantvoort
XXII.	1900	Des Moines, Ia.	Arnold J. Gantvoort
XXIII.	1901	Put-in-Bay, O.	Arthur L. Manchester
XXIV.	1902	Put-in-Bay, O.	Arthur L. Manchester
XXV.	1903	Asheville, N. C.	Rossetter G. Cole
XXVI.	1904	St. Louis	Thomas a Becket
XXVII.	1905	New York City	Edward M. Bowman
XXVIII.	1906	Oberlin, O.	Waldo S. Pratt
XXIX.	1907	New York City	Waldo S. Pratt
XXX.	1908	Washington, D. C.	Waldo S. Pratt
XXXI.	1909	Evanston, Ill.	Rossetter G. Cole
XXXII.	1910	Boston	Rossetter G. Cole
XXXIII.	1911	Ann Arbor, Mich.	Peter C. Lutkin
XXXIV.	1912	Poughkeepsie, N. Y.	George C. Gow
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XXXVI.	1914	Pittsburgh	Charles H. Farnsworth
XXXVII.	1915	Buffalo	J. Lawrence Erb
XXXVIII.	1916	New York City	J. Lawrence Erb
XXXIX.	1917	New Orleans	J. Lawrence Erb
XL.	1918	St. Louis	Charles N. Boyd

## **PART I—PAPERS**



# THE MUSICIAN AND THE COMMUNITY

## PRESIDENT'S ADDRESS

CHARLES N. BOYD

Pittsburgh Musical Institute, Pittsburgh

At the New Orleans meeting of the M. T. N. A. last December, President Erb spoke of "The Problems of the Music Teacher," and outlined some of the inherent possibilities in the relation of the music teacher to the community. In these days of stress, change, and reconstruction, of conditions hitherto undreamed, this relation to the community is one of the most important of all the problems confronting the music teacher, and we may do well to give it further and serious consideration.

The musician who by action, dress, or in any distinctive way purposely sets himself apart from his fellow men is a relic of the past. Let us also hope that the musician who from reasons of modesty or tradition hesitates to become one with his fellow men will soon become a rarity. We have to do with a very human art. If we want to share it with others, and if we want others, sharing, to enjoy it and profit by it, we cannot hold aloof from the community. Truth to tell, a lot of music teachers are still under the ancient superstition that a musician is more or less irresponsible. It is high time to do away with such nonsense, and to prove by action that the musician is a useful member of society. Never before has music had a better chance to receive its due. When we read of great business concerns encouraging and maintaining choral and orchestral organizations among their more musical employees, and promoting periods of singing among the rank and file, we feel that our business cannot be so reprehensible after all. The strides that music teaching is making in the public schools, and the number of pupils thus concerned with music, do not indicate general condemnation of music. The really wonderful recognition of music among our soldiers and sailors is one of the most heartening indications of recent years. The community singing movements, to which later reference will be made, indicate a wide-spread popular feeling which may lead to great results.

You are all acquainted with these phenomena. They seem

far removed from the realm of sonatinas and vocalizes, of études and figured basses, and yet the distance is not as great as it seems. Our mistake is largely in magnifying the line of demarcation. In other words, we are apt to limit our interest to the pupil who definitely declares his or her alliance to the music-roll and the metronome, and to regard all others as friendly aliens. What we should be doing is to lend encouragement, when it can be given honestly, to all the musical activities of the community. Instead of holding aloof from these, the musician should be either a promoter or an active participant if the plane of such music is to be raised; if the number of serious music students is to be increased; if popular alliance with worthy musical affairs is to be improved.

Do you ask how this part shall be taken or how the music teacher may manifest his sympathy with these affairs? The ways are legion. Take the matter of public school music as one important example. This department of music teaching is represented in the M. T. N. A. and in the National Education Association by live and progressive sections, and it also maintains a full-fledged association of its own. The teacher of public school music comes in direct contact, not occasionally, but regularly, with every child in the district. This constant touch and steady direction, especially at impressionable ages, is the ideal formative influence for inculcating a taste for good music, and those who have it in charge deserve all the encouragement and assistance the music teachers outside the schools can give. As an association we recognize this fact, as individuals we are so apt to be engrossed in our own affairs to such an extent that our duty in such directions is neglected. Let us make up our minds to coöperate with the public school music movements at home and thus prove that we are workers in a common cause.

For a large part of our population the summer evening concerts in the parks provide a real item of entertainment and recreation. Unfortunately the programs for many of these band concerts in both large and small cities betray a deplorable lack of ideals, and indicate a decidedly downward tendency. From these and similar municipal music affairs the musician does not need to stand aloof in an attitude of despair. It has been proven that the active interest of musicians can raise the standard of programs, and that



teacher does not concern himself with such matters, and leaves them to the joint control of popularity-seeking bandmasters and politicians, programs will never be improved and standards will never be raised. Here is another evidence that the teacher should not confine himself entirely to the studio.

In our M. T. N. A. work on the musical library situation in this country we have come in touch with a large number of public and school libraries. Answering the questionnaire sent out by the Bureau of Education, some 1500 libraries have indicated the public interest in their music sections. In a very few cases the active support of music teachers is mentioned and commended, but in a number of instances the librarians regret that the music teachers of the vicinity do not concern themselves with the public libraries. Here is a matter that calls for coöperation in every community if we want the music library to grow. The librarians are as a rule impartial, and in the purchase of books they are largely guided by the demands of the various sections. If music teachers and their pupils will use the libraries, the supply of books will soon approximate the demand.

One very important way in which we can help the community and promote a good cause is by the encouragement of good American music. Note the careful choice of words, *good American music*. That does not mean all American-made music, or any music simply because it is American. It means exactly what it says, and implies that many of us have for so long been under the spell of German music that we do not realize how small a proportion of American music we have been using in our daily work. If this statement seems extravagant, take up a handful of your teaching music of any grade and classify it according to its origin. With characteristic American tolerance and complacency we have allowed ourselves to be persuaded that the best music for almost any purpose came directly or indirectly from a certain country which has recently been losing its reputation at a tremendous rate. Beethoven and Bach, Schubert and Mozart, and the others of that glorious company whose music is universal, should remain in the honored position they so richly deserve, but in company with the rest of the world we should cast off the clutches of Prussianism and Kultur. Let us make an effort to acquaint our communities with good American music, with the corresponding work

of our French, English, Italian and Belgian allies, and see if the musical world will come to grief through deprivation. It is time for us to institute a musical Fourth of July, with an appropriate declaration of independence.

A large proportion of the membership of the M. T. N. A. has to deal, more or less directly, with church music, and in consequence is concerned with that so-called "problem." Some church musicians have found it possible to do musical work in churches, outside the choir loft as well as in it. They have instituted choral societies, amateur orchestral organizations, community singing, and other musical activities in connection with the choir work proper. Thus a much larger part of the congregation is given an opportunity to participate in music, and the musicians are brought into a relation with the parishioners that goes far toward removing the misunderstandings that are apt to arise under ordinary circumstances. There is a fine opportunity for genuine missionary work in thus interesting the congregation in good secular as well as church music. The class of people reached represents the average community; many people above school age, not advanced or interested enough to be adherents of the average choral society, and yet willing to take part in any music that really appeals to them. It is well worth while to undertake some such musical work under church auspices.

A rather neglected field is that of the musical department in the average daily paper, where the musical items usually fall into one of two classes. One consists of personal notices, including accounts of individual achievements and pupils' recitals; the other class is dignified by the title of "musical criticism," especially if it has a destructive bent. One of the music trades organizations in this country promotes a music department which is widely represented in the daily newspapers, largely on the strength of the liberal advertising given to music business houses. We may not always be in sympathy with the quality of the musical literature presented in such columns, but it represents a step in the right direction. We need more musical information, readable, not technical, and preferably impersonal, for the average newspaper reader. Musicians can do their communities a real service by helping to provide such material, and if it is of the right sort the newspapers are usually very willing to give it space. Here is an

opportunity also for musicians to aid deserving musical affairs by proper newspaper support.

The community music wave has gone over this country with a speed and first success far beyond expectation. It is a movement with great possibilities, and also certain dangers. With competent direction community singing will not only give pleasure to large groups of people, but may also be so managed as to ultimately bring about very desirable and profitable results. But, as you have noticed, the leadership in community singing is sometimes undertaken by those who lack musical responsibility, to put the case mildly. Then two grave dangers are faced: the evaporation of public enthusiasm, and the promotion of inferior chorus singing, of which we already have too much. Here is another opportunity for the musician to do the community a service. He need not necessarily undertake the actual direction of the music, but he can aid such enterprises when they are worthy by his counsel and cooperation.

The musician's interest in the community need not be limited to purely musical affairs. In the past this tendency to think, know, and do nothing but music has been the basis for a great deal of more or less deserved criticism of the profession. To-day this objection cannot be upheld, for the musician is constantly found in touch with other interests. Within the past few weeks examples of widely-varying activities have been noted in this connection. Two musicians are botanical enthusiasts, one the librarian of a local botanical society. Another is prominent in the Boy Scout movement. A fourth is an authority on navigation. Others have been appearing as four-minute, Red Cross, or other patriotic speakers. These are encouraging signs, and portend that the interests of the profession are widening.

There is one way in which many musicians have recently done their greatest possible service to the community at large. To-day we honor the men who gave up their musical work for the service of their country, and the women who are doing an equivalent task at home or abroad. Each of us has many a personal friend among those who are "making the world safe for democracy." To undertake an honor roll of these musicians is an impossibility. In it would belong every class, from the pupil to the artist, including singers, players, composers, writers, librarians. They answered

a common call, and offered their utmost for their country and its ideals. We hope for their speedy return upon the completion of a lasting peace; and we trust that the experiences through which they have passed may be, for some at least, the awakening of inspirations which may bring added honor to their names and to their profession.

One of our members, Mr. P. W. Dykema of Madison, Wisconsin, has written a book on Community Music. When it appears, probably in the course of a few weeks, we shall have what is doubtless the first volume of its kind. Mr. Dykema says: "There are two reasons why the professional musician must take a much larger part in the general musical life of the community. First, because the community needs all the help it can get in this period of national awakening as to the value of music, which some day we may look back upon as epochal in the development of our national music; and secondly, because musicians need the inspiration, the illumination, which this tremendous wave of community participation is bringing to all who are willing to learn."

In the ensuing sessions of this meeting we shall hear much about the technical and professional aspects of the music teacher's work. That is one of the chief reasons for such an association as this, and the reason for the existence of our standing committees on certain important subjects. We are already enjoying another feature of the association, the opportunity for reunion with our fellow-workers. We, as music teachers, need all the information we can get along the lines in which we are most interested. We need also the encouragement and inspiration that come from such meetings as these. Let us then undertake to do our share in the communities of which we form a part, not exclusively in teaching, playing or singing for the community, but also as "good members of the commonwealth."

## MODERN FRENCH MUSIC

H. H. BELLAMANN

Columbia, South Carolina

It seems perhaps rather late to come to the defense of the modern French composers. Modern French music has been written about, talked about, praised, and condemned, in a fashion that would seem to have made its exploitation complete. We have had one or two official propagandists, such as d'Harcourt, who came and talked gracefully of such academic composers as Saint-Saëns. Vincent d'Indy writes of us and to us occasionally, but doesn't like us much — in fact, scolds us a little because we have not yet converted our majestic landscapes into majestic symphonies. At present we have the scholarly *Messenger* here with the Conservatoire Orchestra playing Beethoven, Cesar Franck, Dukas, etc. The only Frenchman I can think of at this moment who has really introduced valuable new things to us is that incomparable flutist, Barrere, and he belongs more to us than to France.

I am not sure that the Frenchman cares much whether we know his work and like it, or whether we do not. His ideas about us are usually as vague as his ideas of our geography. I remember very well that one of my teachers in Paris, one of the greatest of French masters, once said to me, — "You live in South Carolina — I have a friend near you in a city called Alabama, Missouri, whom you should know, and also a former pupil living in Nashville. I shall write him to come to you each week for lessons."

There is something more to this story than its humor. It reminds you that the average French artist is not interested in knowing the world you know; he is not interested in understanding it or in seeing it from your viewpoint, nor is he vastly interested in your interpretation of it. He sees the world only from his own viewpoint, which is always a peculiarly French one; and if we are to understand French art at all we must know the artist's angle of vision. I am convinced that after all the discussion that has taken place, very much French music is still misunderstood outside of France.

We are accustomed to think of music as being always and simply comprehensible *as music*; that music is music whether written in Russia, France, Germany, or America, carrying with it no obligation to understand the racial psychology back of it. It is hardly credible that we should believe the same of any other art except, possibly, painting, — and this in face of the fact that we know music to be the most intimate and subtle revelation of mental and emotional experience. So wise a man as Vincent d'Indy is quoted as saying, "Properly speaking, there is no French music, there is only music."

Now, it is true that music written in Russia, England, America, or the Scandinavian countries is for the most part readily comprehensible as music anywhere. Why? Is it because music is a sort of universal language and that it should be so understood? I shall venture the unpopular opinion that this is not the true reason. The largest part of the music that has been written in the world has spoken one of two languages: either very pure and correct German, or the Italian of the operatic stage. When music for the first time spoke another language — a language, which in its exquisite economy and delicacy was the very antithesis of the ear-filling ones we had been so long accustomed to, the musical world was rather disconcerted and felt as one of our American doughboys did in Paris, that it was a pity such apparently gifted people hadn't learned to talk "in the right way."

The whole background of Teutonic music (and I use the word Teutonic in its larger sense) is a background that is a part of our racial culture and of our every day experience; therefore its emotional quality does not disturb us. But the background of French feeling and the reactions of the French mind to the external world are less familiar to most of us. I believe this furnishes an explanation of the fact that French music has impressed us with a feeling of inadequacy and illusoriness not exactly compatible with our idea of what real music should be.

The whole question, then, is whether the music of present day France is of sufficient value for us to take the trouble to approach it through the avenues of French literature and language, French painting and poetry.

It is conceded without much argument that French painting leads the world to-day. It is generally admitted that the French

novel has mirrored the complex psychology of modern life in a manner still unsurpassed. In the matter of language itself, I believe that the French have been able to render ideas and feelings with greater precision and accuracy than has been done in any other language, probably, outside of the Greek.

If French music does not measure up to the distinction of achievement attained in these several departments of art, three possible conclusions are left to us: either that music in France simply lags behind, or that the French nature is not fundamentally musical, or that we have perhaps not exactly understood what the French composer means to say.

It would seem unlikely that music is not abreast of painting and poetry, its cultivation in France during the last generation having been intensive, though I wish to indicate later some recent advances made in poetry that seem to place that art in advance. It is scarcely believable that the French nature, so genuinely artistic and so blest with the heaven-born gift of taste, should be fundamentally unmusical. It should be recognized, however, that it may differ from our own in the same way that the French emotional nature certainly differs.

If we do not perfectly understand this musical mentality, it is not that we do not understand the music that has been put before us *as music*, but that this music is being made to say something unfamiliar in a manner that is itself unfamiliar. Of course I do not refer to Debussy or Ravel or composers of similar import. I am sure that musicians perfectly understand Debussy, Ravel, and Dukas, and estimate them justly despite the fact that professorial critics still write in controversial vein concerning them. What I do think is not perfectly understood is the really modern mentality that was expressing itself in France in 1914, and the music which might with justice be called "typically French."

May I recall to your mind some of the adverse criticisms most frequently heard? Perhaps the one most general is that this music is formless, or of a form too indefinite. It is the criticism with which I have least patience. An insistence upon the old academic formulae argues a misunderstanding of the essential nature of music. Music has always been treated by the theoreticians as though it were a species of mathematics or a variety of literary

disquisition. There has always been a great effort to force music into line with other manifestations of the intellect, to make it adhere to rules and observe limitations not consistent with its inherent nature. I like to recall Busoni's remark that each motif contains within itself the germ of its ultimate and unique form. I do not know any music that fails to convey to me some sense of form, and I always feel that the critic whose enjoyment of a musical composition depends upon the ease with which he can follow the phases of its formal development, is placing an emphasis upon the least musical quality of the work. It is like refusing to enjoy the Venus de Milo because the bones don't show.

Then there has been much hue and cry about harmonic license. It appears, however, that the theoretician can usually be pacified in this particular if he is given a name for a thing. If confronted with a procedure for which there is no precedent and no name in his technical vocabulary, he is unhappy, but if the harmonic misdemeanor can be explained, say, as "a series of triads with diminished fifths used as unresolved appoggiature," why even Saint-Saëns can "get away with it" — as he did in *Déjanire*.

Very frequent, too, is the contemptuous dismissal of many French compositions as too slight. I should like to refer these critics to the finest of Japanese art, or those arresting examples of Japanese poetry which consist frequently of only two or three lines. For artistic restraint and poetic suggestion there is nothing in the world comparable to them. You remember that old Hokusai said if he could live to be a hundred he would be able to place a single dot on paper and suggest his picture. Slightness is not a valid objection to a work of art. To make an effective criticism on this ground it is necessary to prove that the lack of poetic suggestion really lies in the composition and not in the emotional receptivity of the listener.

I am sure that all of us alike have heard widely differing types of French music spoken of as being "typically French." The popular conception of "typically French" music is a good deal like the comic paper idea of a typical Frenchman — something curled, perfumed, and eminently suitable for a highly artificial drawing room. The polished inanities of Gounod, the gracile and facile tunefulness of Godard, or the watercolor effects of Chamade — these, or else the plaster imitations of classic temples put



together by certain distinguished Frenchmen still living would probably elicit from the average audience the remark, "typically French."

It is only necessary to examine the literature or the painting of the same periods to see how this music does not reflect the essential aspects of the French nature. Nor do I believe the rare and exotic art of Debussy, with its curious reticence, to be an expression of the larger France. The music of Debussy gives us a world seen through an exceptional personality, but the salient French characteristics of energy and clarity are absent. Debussy has not created a school but he has impressed upon much contemporary French composition *a manner of writing*. A few personalities detach themselves from the younger school—men who have given an ingenious twist to the Debussy style—Ravel among them, though Ravel is not without an individual color sense of his own. Debussy, Ravel, Vierné (the organist at the Cathedral of Notre Dame), and Louis Aubert, would exemplify some of the conspicuous tendencies of what is usually called modern French music, but I do not believe that these men really typify the genuine modern spirit that moves in other and more advanced fields of art. Permit me a moment of digression; perhaps I can best illustrate what I mean by reference to some recent literary movements.

Some years before the war there was felt in the domain of French poetry a strong movement to break away, not only from the older poetic forms with their rigid limitations, but equally away from the vague symbolism, the romantic melancholy, and the cloudy impressionism of contemporary poets. After Mallarmé, Samain, and Regnier came Paul Claudel, Francis Jammes, Paul Fort, Charles Peguy, and others. In England and America there has been a more pronounced manifestation of the same movement. There is a group of remarkable poets who have not, most of them, as yet a wide circle of readers; they are the precursors of a new literary era whose glory has just begun to dawn. They are still somewhat intrigued by "isms," but happily the "isms" with which they so blithely label themselves are not the most striking characteristics of their work.

The essentials of the new poetry are a sharp faceted, jewel-like precision of workmanship, a freshness of vision, a clarity

of style, and a simplicity of language that are so new and original in literature as to mark an epoch. I speak of the work of such poets as Amy Lowell, Edgar Lee Masters, John Gould Fletcher, Mrs. Aldington, and Carl Sandburg.

Poetry, more than any other art, mirrors most accurately the peculiar temper of an age. The poets of whom I speak, some, though not all of them known as *Imagists*, do, I believe, give us the manner of thinking and feeling that is truly of to-day. In the words of their own apologists they wish "to employ the language of common speech"; they believe in "the artistic value of modern life"; they wish "to render *particulars exactly* and not deal in vague generalities," and "to produce poetry that is hard and clear, never blurred and indefinite"; and finally, they believe "concentration to be the essence of poetry." This is what I mean by the peculiarly modern temper.

Now, does the music of Debussy or Ravel exhibit these qualities? I think it does not. The Debussy vision of the tangible world is not unlike that of the Imagist school of poets but it is expressed in an idiom that, from a literary point of view, lags far behind the concept.

But there has been written in France some music of extreme interest that most remarkably follows the spirit, though not the freedom of form of modern poetry.

The twentieth century mentality has a new conception of the universe, a vision of the interrelationship of things that arises from two sources: the emphasis that scientific investigation has placed on the humble and the obscure, and the apotheosis that a school of poets, headed by Walt Whitman, gave to the commonplace. It is perfectly in the spirit of such a mentality to view art, not as an escape from the world, but as a revelation of the world. It forces the creative artist to turn to his own dooryard, to view it with a new mind and to offer an interpretation of the things hitherto regarded as being outside the domain of art. We return to the laughter and tears and the passions of mankind, to the strong sunlight, to vast labors, to the epic grandeur of transportation or agriculture, and with that turning is perceived the artistic triviality of fauns, faded roses, piping shepherds, and all the studio trappings of the old purveyors to inspiration.

The technique of such an art demands clarity, logic, definite-

ness of profile, and above all, great simplicity. Nor is this simplicity the simplicity of Mozart or Haydn. It is the simplicity of Henry Fabre writing his amazing epic of the spider, the hard clarity of Carl Sandburg thrusting before us the features of his own giant Chicago, or the stark realism of Edgar Lee Masters tearing the tattered veil of illusion from the unrelenting face of life.

Is there in the world today such a musical art? Not perhaps in the advanced stage of development to be found in literature. But a beginning, a tendency in that direction is to be perceived both in America and in France. There is Rhene-Baton, a writer of colorful and charming piano pieces. His *Variations in an Aeolian Mode* for piano and orchestra is also very good. There is Alberic Magnard, a magnificently endowed mind, tragically destroyed in the first months of the war, — whose music is of extreme interest, supple and strong like the French language itself. *The Promenades* for piano are the most easily accessible of his writings. You will recall that the Flonzaley Quartet recently played two movements of the *String Quartet*. Deodat de Severac has written many charming things with simplicity and sincerity, among them two suites for piano, both of them musical and appealing, and picturing much of the commonplace with a poet's sure intuition and transforming magic. Marcel Labey, who fought so gallantly at the front (twice cited for bravery and promoted to captaincy last spring), has written a very remarkable sonata for viola and piano. Jean Duperier, Achille Philip, Victor Vreuls, are unfamiliar but worth-while names. Roussel has a very remarkable suite for piano, which with de Severac's *La Chant de la Terre*, is practically unknown here.

The work of these men, together with that of Vincent d'Indy and the *later* piano work of Widor is the music that seems to me to be really eloquent of the French genius and to be actuated by those forces which are so successfully creating new forms of interest and beauty in other fields.

(Although outside the domain of a paper on French composers, I cannot forbear mentioning in this connection the work of one American whose artistic attributes seem to me to be in harmony with the aims and intentions of the most significant of modern tendencies, and from whose pen we already have some

works of arresting individuality. I speak of Mr. Walter Stockhoff of St. Louis.)

Music does not necessarily follow the steps of evolution taken by literature, but the spirit of advance is similar in both cases, and interesting parallels are likely to be observed. I shall not be surprised to see music imitating poetry by throwing off certain shackles long complained of by composers whose wings exceed the normal spread. The energy of modern life, the clarity of modern vision have not yet found adequate and free musical expression. We may expect it, I believe, both in France and America.

## AN ANALYSIS OF THE TRAITS OF THE MUSICAL MIND

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Art precedes science. But the progressive development of science may refine, chasten, and strengthen the art. Thus, music may avail itself of the science of the mind — experimental psychology. The scientific analysis of the musical mind is basic to such progress. Without claim of much originality, I shall venture to present, in the few minutes available, a mere skeletal outline, a suggestion of such a classification which might be made the starting point for the rating of musical talents, the development of a consistent terminology in the science of the art of music, and a critique of our theories of the teaching of music.

In making an inventory of the musical mind, we are guided by two coördinated bases of classification: first, the attributes of sound; and, second, the generally recognized powers of the human mind.

Sounds have four attributes: pitch, intensity, duration, and extensity. In terms of these four attributes, we can account for every possible shade of difference in sounds — from the most exquisite nuances of the human voice, through all the range of instrumental tones and the sounds of animate and inanimate nature, down to the inchoate noises.

Our classification of items will, therefore, be a list of those traits of the human mind which are necessary for the apprehension and expression of the recognized attributes of sound. These are the hearing of tones, the production of tones, the representation of tones in memory and imagination, musical thought, and musical feeling. Such a classification is embodied in the following outline:

## AN INVENTORY OF MUSICAL TALENTS

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### I. Musical sensitivity

#### A. Simple forms of impression

1. Sense of pitch
2. Sense of intensity
3. Sense of time
4. Sense of extensity

#### B. Complex forms of appreciation

1. Sense of rhythm
2. Sense of timbre
3. Sense of consonance
4. Sense of volume

### II. Musical action

Natural capacity for skill in accurate and musically expressive production of tones (vocal and instrumental, or both) in:

1. Control of pitch
2. Control of intensity
3. Control of time
4. Control of rhythm
5. Control of timbre
6. Control of volume

### III. Musical Memory and Imagination

1. Auditory imagery
2. Motor imagery
3. Creative imagination
4. Memory span
5. Learning power

### IV. Musical intellect

1. Musical free association
2. Musical power of reflection
3. General intelligence

### V. Musical feeling

1. Musical taste
2. Emotional reaction to music
3. Emotional self-expression in music

The sense of pitch is involved, not only in the hearing of melody and harmony, but also in the hearing of tone character in many complex forms. Pitch is the raw material of music. The function of the higher capacities, such as memory, imagination, and feeling, in playing and singing, is limited by the degree of sensitiveness to pitch. This becomes significant when we find, for example, that according to actual measurement, one person may be two hundred times as sensitive to pitch as another of equal age, social standing, training, and general intelligence.

Then we have the sense of intensity, which represents the capacity for appreciation of differences in strength of sound. This is basic for the hearing of musical expression and the appreciation of touch, and for modulation in intensity or loudness and volume.

The third elemental capacity is the sense of time. This is basic for all perception of rhythm and for rhythmic action. A limitation in this capacity for hearing time sets a corresponding limitation upon feeling, thought and action.

The sense of extensity furnishes the immediate experience of the magnitude of space relations of sound, particularly volume. Since it is a counterpart of pitch and parallels pitch, it holds but a secondary place in the psychology of musical talent.

Such are the four fundamental capacities of hearing. They vary quite independently — pitch without time, time without pitch, intensity without pitch. Since these are the four channels through which all sounds must enter, all that is within the mind is characterized by their receptivity or nonreceptivity.

There is another screen inside this outer screen of the primary capacities, representing the ability to receive auditory impressions; in this we find four principal phases, namely, the sense of rhythm, the sense of timbre, the sense of consonance, and the sense of volume.

The sense of rhythm rests upon the sense of time, the sense of intensity, and mental imagery, but it requires in addition a number of affective and motor qualifications; so that a person may have a keen sense of time and intensity and still not have a pronounced sense of rhythm.

The sense of timbre is essentially the ability to hear tone quality, tone character, or tone color of sounds. Timbre is essentially a pitch complex. It rests primarily upon the sense of

pitch and in a secondary way upon the sense of intensity; but it requires something additional not embodied in each of these separately. A person may have a keen sense of pitch and a keen sense of intensity and yet not be keen in the sense of timbre.

The sense of consonance is the simplest form of musical hearing which underlies the combination of tones, either simultaneous or successive, as in melody or harmony. This rests primarily upon a sense of pitch, but involves higher elements so that a person may have a keen sense of pitch and yet not be effective in the sense of consonance.

Volume in music may be analyzed into its component elements: extensity, intensity, timbre, and the number of sounds. The appreciation of volume may, therefore, take several forms, and the volume may be of different kinds.

Turning from musical hearing to musical action, we demand the capacities for producing pitch, time, and intensity, and their derivatives, rhythm, timbre, and consonance, by voice and by various kinds of instruments.

The ability to sing in pitch, the possession of a large and suitable pitch range of the voice, the ability to play in pitch on instruments whose pitch is wholly or partly controlled by the player, present quite different claims upon the human organism. But each can be isolated for examination and rating. The control of intensity, which we ordinarily call touch, whether it be vocal or instrumental, reduces itself largely to a fine general muscular control. The ability to keep time, both vocally and instrumentally, also rests upon a peculiar gift of precision in action. These three capacities are comparatively simple and specific.

When we turn to rhythmic action, the situation is different. Here we deal with the responsiveness of the whole organism, with certain unconscious and instinctive reverberations, and a rich play of emotional expression in action. Likewise the control of timbre as tone quality demands a very delicately adjusted system of motor control. In the voice, for example, this calls for favorable vibrating, resonating, and energizing organs, and a delicate control of these by a musical mind.

On the other hand, the tone quality of the stringed and other instruments, in which the result depends largely upon the action of the player, is conditioned upon the general motor control as



the servant of a refined and analytic hearing. Likewise, the instrumental rendering of tones in pitch, sequence, or concordance, as in melody and harmony, demands, on the motor side, a good general motor control as the organ of musical intellect and feeling.

But the hearing of tones and the producing of tones does not make music. One of the most essential groups of capacities is that which we may call representation, including memory and imagination. The ability to re-live music realistically in memory and imagination depends upon the power of auditory imagery, and is very much enriched by the possession of imagery through each and all of the senses. A rich imagery will enable one to recall or invent, and review mentally with detailed accuracy in hearing, and with the accompanying motor and emotional effects.

But one may have a rich imagery without power of imagination; and music is a creation of imagination, not only in composition, but, as re-creation, in playing or singing, as well as in listening.

The need of a musical memory is self-evident. It is not merely a matter of recalling selections. Memory enters intricately into all stages of hearing, feeling, and rendering music. The learning process is one special aspect of memory. Each individual has a certain personal equation for capacity in rate and excellence of learning, and each of us has some apt preference for one kind of material or another. For a given activity, such as singing, sight-reading, piano exercises, this may be expressed in the form of what is technically called a learning curve.

The musician must also be a certain kind of thinker. A thinker in any field may be judged on three essential scores: namely, his ideas in stock, his power of reflection, and his general intelligence.

Last, but not least, the very heart of music is feeling, for without musical feeling music is soulless. Although feeling is in one sense a highly specialized capacity, it involves the reaction of the organism as a whole in its play with time, tone, and intensity of sounds. In general we may sample the prevailing type of capacity for feeling by three fundamental aspects: musical taste, which is the naive and immediate natural response to certain kinds

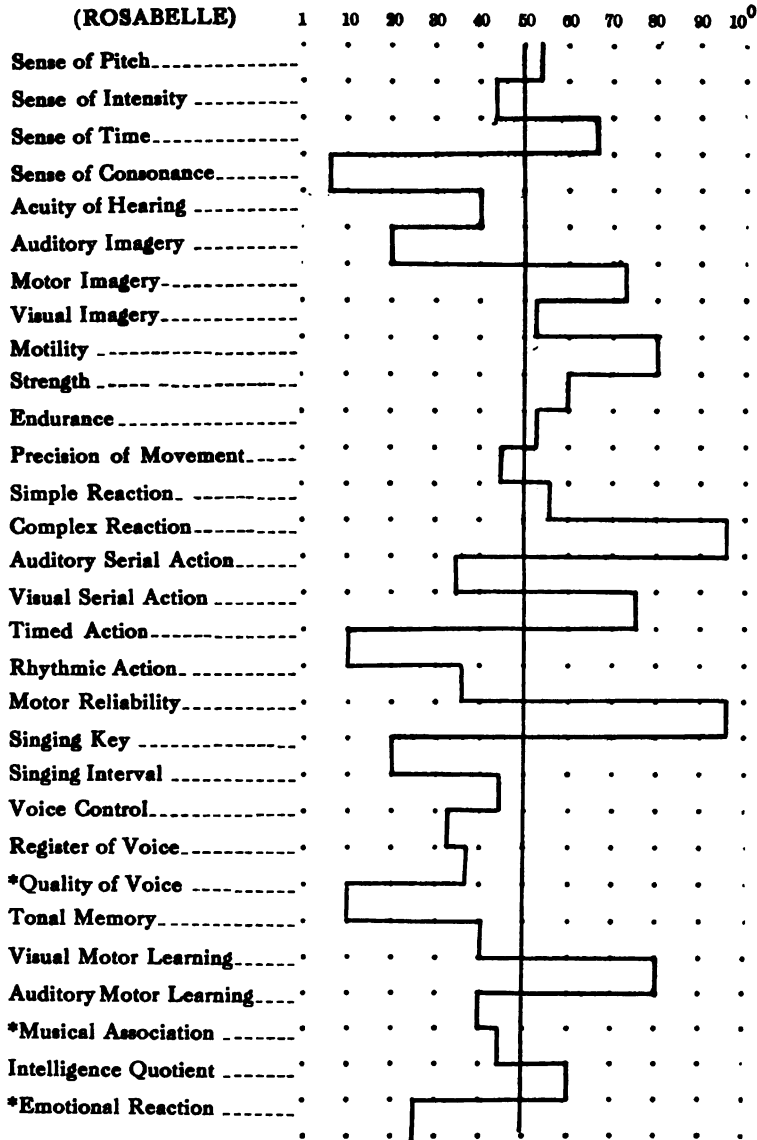
of musical situations, emotional expressiveness, and the ability to convey emotional effects to others through the art of music.

The classification here presented may be carried into great detail at every point. It lends itself to scientific procedure because it is adapted to experimental work. The factors here enumerated may, in many instances, be measured — rated objectively, and, in other instances, reduced to component elements by means of such measurements. We can obtain wonderfully realistic and significant charts of the musical mind in the laboratory studio. Let me give two examples reduced to the fewest possible words. I will call the first subject Rosabelle, and the second one Theodora; both being girls about ten years old. The laboratory measurements are shown in the form of charts in which the numbers at the top indicate rank for children of their age.

Rosabelle is not of the musical type of mind. She has an average sense of pitch and an inferior sense of intensity, but a rather good sense of time. She possesses but a slight sense of consonance. Her acuity of hearing is below the average. She has but little auditory imagery, but her motor imagery is pronounced and her visual imagery average. She has a good general motility. Her physique is slightly above average. In precise movements and in simple reaction she is about average, but her complex reaction is superior. Her auditory serial action is below average, while her visual serial action is very good. She is decidedly inferior in timed action and poor in rhythmic action. In general motor reliability she is superior. Her capacity for striking the pitch of a note is inferior although she sings the common intervals with a moderate accuracy and her voice control of pitch is fair. She has a fair register of voice, but the quality is inferior. Her memory for tones is not quite up to the average. Although she has a good capacity for visual-motor learning, her auditory-motor learning curve is below average. Her musical associations are superficial, although she has a fertile mind and her mental age is above normal. Although otherwise quite emotional, she is but slightly moved by music.

Summarizing the characterization, we find that Rosabelle is of the intellectual-motor type, normally emotional. She is but slightly ear-minded and does not live in a tonal world or respond effectively to musical sounds and associations. She takes a super-

ficial interest in music and associates with musical children, but her musical reactions are scarcely emotional or artistic.

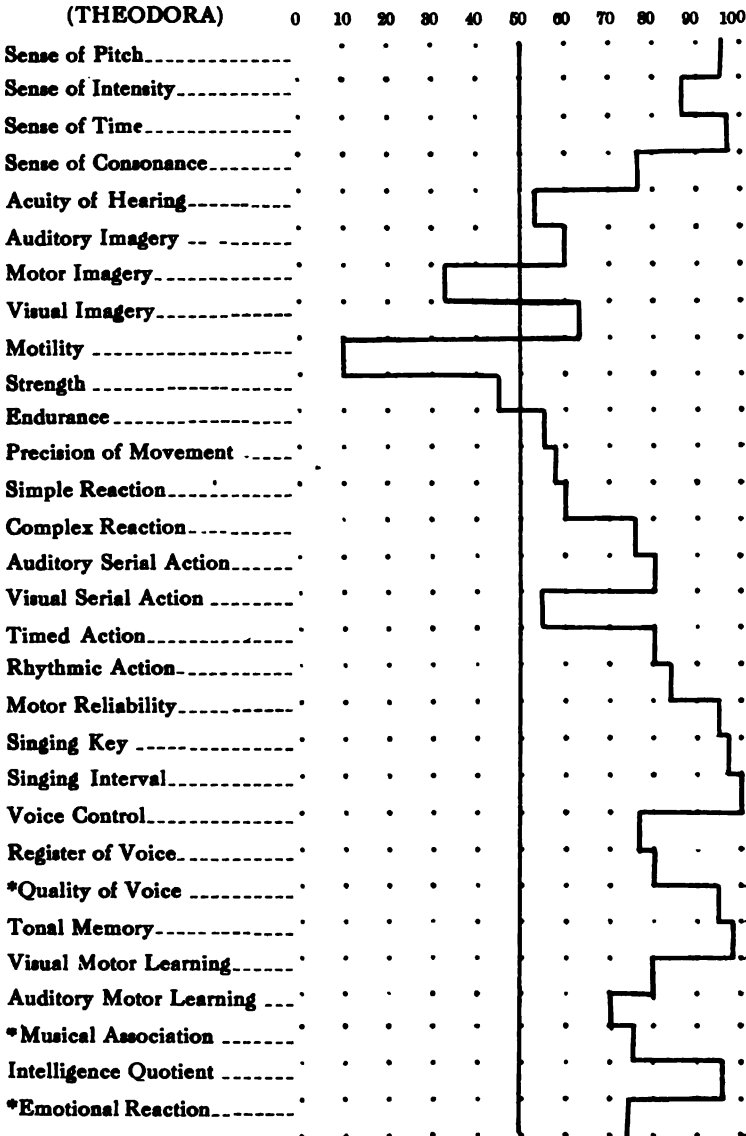


\* Represent ratings, not quantitative measurements.

Theodora has a decidedly musical mind. In the three basic capacities for musical hearing—the sense of pitch, the sense of intensity, and the sense of time—she is superior and well balanced. Her sense of rhythm is of a high order. Her acuity of hearing is only average, but this condition is not of the type which will affect music seriously in view of her superior sensory powers, and the motor and visual imagery are prominent enough for an emotional background in music. Her lowest record is on motility which is characteristic of the fact that she has a deliberate type of mind and is steady and reliable in her movements. Her physique is average, as indicated by her grip and ergogram. Her precision of movement and her simple response to a simple signal are slightly above average; while her simple response to a complex signal is decidedly better. Her capacity for serial association of sound and action is good; whereas her association for visual impressions and for action is barely above average; her timed action and her rhythmic action are both good. Her general reliability is superior. She sings in key with remarkable ability and reproduces the interval with superior precision, although her voice control is only moderately good for nuances of pitch. She has a good voice register and an excellent voice quality. Her tonal memory is decidedly superior. She gives superior promise for speed and reliability in the acquisition of skill in music. Her associations are highly versatile and remarkably well balanced, but not peculiarly musical. Her mental age is fully two years in advance of the normal. Emotionally, she is cool and undemonstrative, but capable of deep feeling for music.

Generalizing from the above, we observe that Theodora has a rare balance of high sensory capacities for music, that she is of the strongly intellectual, rather than of the motor type of mind, and that, therefore, she is not so skillful in performance as she is in hearing, appreciation, and intellectual control. Her motor responses are of the slow, deliberate, and reliable type.

Theodora belongs to a decidedly musical family and is given excellent musical advantages. On account of her remarkable versatility in other respects, she approaches music, like other interests, in a matter-of-fact attitude.



## THE PRESENT STATUS OF AMERICAN MUSIC

GLENN DILLARD GUNN

Chicago

Two all-important factors enter into the development of national art — the creative factor and the receptive factor. Therefore in examining the present status of American music it is necessary to scrutinize not only the music that is being produced, but the reaction of the public to that music as well.

American music has now advanced to a point where it is possible to determine its tendencies and to define the several forces that are shaping them. There is first of all the popular idiom which we long have had with us. It is a fresh and vigorous idiom that finds convincing expression in a wealth of song literature representing such men as Hawley, Rogers, MacDermid, and Cadman, to mention names which will serve to define the type. For this expression of the American musical genius the public is already well prepared. It is cordially received. The publisher welcomes it. Its place is assured.

For that reason musicians, as a class, are disposed to underrate it. They regard anything which the public unquestioningly accepts with a certain suspicion if it happens to bear an American name. They hesitate to approve that which is obviously popular, fearing to lose cast perhaps — an attitude which can only react to their disadvantage. For it is quite certain that any music which emanates from American sources and wins American approval is typically American and we need not wait for the sanction of some distinguished European authority to accept it as defining a musical idiom distinctively our own.

Unfortunately that is just what we are doing. The American musician is a timid soul. He longs for the approval of his European stepbrother. He wants to be told that he has defined himself tonally; that he has developed a musical expression which is characteristically American. He is still waiting for some such assurance from the European musicians who visit us and from the foreign musicians who reside among us, and he will have to wait

a long time. For it is evident that if the American is unable to say what tonal expression typifies his national spirit, the European is still less able to tell him.

This brings me to the first outstanding fault of our musical life, namely, our lack of musical independence. We seem unable to assert ourselves as judges of our own work. Our publishers habitually invite foreigners to edit the output of American composers. Our newspapers secure the services of foreigners as critics to pass upon it. And as a class we eagerly accept the verdict of these artistic immigrants.

How different is the European custom. The Italian resents as an impertinence a German's effort to say what music is characteristically Italian. A German is careful to employ German editors in his publishing houses in order that the output of German composers may be sympathetically estimated. It would be impossible for a Frenchman to establish himself as a critic in Germany or Italy. Russians pay their own countrymen the tribute of criticism that is certain of a similarly sympathetic bias. Nor does the patriotic sentiment stop there. The public of France is readier with its support of French music than of any other nation. The Italian is proud of his composers. The German loudly insists, not only that his composers are the best, but that all composers of other lands who have achieved anything of worth owe their success to German example and German influence.

But we remain timid and apologetic. Worse yet, there is a general prejudice against native art in all its forms. A Chicago banker, prominent as a lover of art, conspicuously identified with the Art Institute and the Symphony Orchestra, told me recently that only the French could really paint pictures. Similarly I am sure that he and his colleagues believe that only a German can conduct a symphony orchestra; or if a German is impossible just at present, then an Italian, a Frenchman, or a Russian had better be secured; as witness the recent action of Boston.

So it happens that only those examples of American art which the public approves and demands — that is the semi-popular songs — come to a frequent and profitable hearing. The man who writes a symphony performs a labor of love if he writes in America. This is still more true of the opera composer. The first must submit his work to the approval of a German conductor if it is

to be performed. The second must court the favor of an Italian impresario unless he chance to compete successfully for an opera prize offered by some woman's club. In that event he must secure the approval of sundry gentlemen of foreign birth and prejudices who, by operation of our national timidity and characteristic spirit of apology, come to be chosen as judges of an American work of art.

Yet despite these handicaps the American composer of serious works is slowly but surely coming to recognition. The foreign arbiters of our musical life, who preside in symphony orchestras and opera, sense a slow national awakening. Furthermore, they fear it and seek to placate it. Wherefore they search diligently for American works which satisfy their judgment and which they feel they can venture to offer to the public. Since these men really know our public taste only as it reacts to successful examples of European art, it follows that their judgment is exceedingly unlikely to give us anything that is typically American. In opera they have offered us a series of dismal failures. In symphony they have had better luck, or rather the American composer has had better luck. But it is worthy of note that the lightning of foreign favor has struck most frequently where there were material or social as well as artistic attractions.

Take the case of John Alden Carpenter, of Chicago, to cite an instance with which I am thoroughly familiar. Let me say at once that I regard Mr. Carpenter as one of the most interesting figures in modern music. His talent is the finest and best manifestation of pronounced individuality that the last decade has produced and established. Incidentally it is worthy of note that he made his first successes with some exceedingly good songs — songs which the public found good, which the singers, therefore, delighted to present, and which, for the same reason, the publishers were entirely willing to print.

It was with songs that he first adventured into symphonic environment, the Chicago Symphony Orchestra having presented his settings of Tagore's "Gitanjali" with great success. Now Mr. Carpenter is socially important in Chicago and a man of wealth and influence; wherefore his orchestral works, as they appeared one after another were immediately accepted and performed by the city's most exclusive social institution, the Symphony. They



would not have been performed had they not been good. And because they proved to be much better than merely good — let us say rather brilliant and distinctive — they have found a place in the repertory of one European orchestra, whence they will return to a permanent place in our American symphonic repertory.

Or, take the case of Leo Sowerby, now lieutenant of artillery in France. Recognized and sponsored by an enthusiast for American music, Sowerby, by that means, secured the support of people socially important in Chicago; whereupon the Symphony Orchestra opened its programs to his compositions and the publishers discovered him. Understand, I mean no reflection upon the talents of either of these exceedingly gifted men, as I shall later endeavor to show. The point I make now is that talent alone does not suffice to advance the American composer of serious music to a hearing. He must have influence as well.

I am not so familiar with conditions in the East, but I venture to suggest that association with the University of Yale has been almost as great a factor in Horatio Parker's success as has the distinguished quality of his talent; that the same connection has opened the way for a first hearing of David Stanley Smith's compositions; that the prestige of the New England Conservatory has been a factor in the success of George W. Chadwick, and that his brilliant talents have not suffered by reason of that connection.

Doubtless a catalogue of the several extraneous influences which must now be invoked to aid the American composer of serious music to a hearing might be lengthened greatly. I have cited enough instances to make my point clear. Let us now examine the reception accorded the music of these men when it is submitted to the approval of our public in competition with the music of the leading European composers. There is often a great and immediate expression of approval from the public. There is always an effort to explain this enthusiasm on the ground of certain inevitable resemblances to European art. Even MacDowell, pronounced individualist and unmistakable American that he was and that he is now seen to be in his music, was first explained and justified to us by the critics on the grounds of his training in Paris, and with Liszt, and of pronounced success in Germany.

So it is with all these Americans who shoulder their way into the European company that dominates our opera and our concert

halls. We are told that John Alden Carpenter, who was trained in Chicago, and had a few lessons with Sir Edward Elgar, is a disciple of Debussy. It is not true. But Carpenter's idiom is highly modern, and it exhibits a refinement and a restraint similar to that which the best French composers practice. The ear of the critic and of the public is not yet sufficiently familiar with the modern idiom to distinguish subtle differences of inflection. So it happens that any combination of sounds which seems strange to him is labeled by that nearest European equivalent which it suggests.

Young Sowerby shares Percy Grainger's talent for pungent English titles and directions. He employs a harmonic idiom, however, that has nothing in common with that of the gifted Australian. But the fatal resemblance is indicated, and again the American is denied originality.

It is, perhaps, a misfortune for the American composer that he takes himself quite so seriously. If one examine carefully the steps that led to success for the European composer, one finds their symphonies and their larger piano pieces prefaced in public recognition by a long series of small piano pieces and songs. In these little pieces details of their individual idiom could be studied at leisure, heard often, and finally understood. MacDowell, Chadwick, and Parker have done this. Carpenter is doing it. Oldberg has long been similarly active. So soon as he has secured a sufficiently large number of popular hits, such as Delamarter made with his charming little part song "*The De'l's Awa*"—sung all over the world by the Paulist choristers, the composer's place is assured.

It remains only to emphasize his Americanism, instead, as is our present habit, of disguising or excusing it. The German custom in this matter was an exceedingly good one—for Germany. No opportunity has been permitted to pass that offered the slightest excuse for the emphasis of German origin in art, in science, in commerce, in literature. If the war had not ended as it did we should still be taking him at his own valuation. We should still be calling Beethoven a typical German instead of recalling that his parents were Belgian, that his family originated in the neighborhood of Louvain, and that he signed himself Louis van Beethoven; we should not be reminding ourselves that Haydn

was Croatian; that Bach, as Mr. Bauer pointed out, was of Hungarian stock; that Liszt was not "the Abbe of Weimar," but a Hungarian genius who grew to maturity in Paris and who spent his declining summers in Germany and his winters in Rome.

Mr. Donaghey of the *Chicago Tribune* a few weeks ago printed a story concerning a woman of German origin, who, after listening with great pleasure to a performance of the Franck D minor Symphony, said: "Always I liked the music of Franck. Ain't it fine! Now he is a German" — the Germans then being in what seemed to be undisputed control of Belgium.

We may — I hope — laugh at this good woman, but in her example there is a lesson for all who believe in American music sufficiently to wish it well. When next we hear a work by an American composer which pleases us let us not modify our approval by discovering such resemblances to European music as may possibly be present. Let us rather say with all our hearts, "Ain't it fine! He's an American."

## HISTORY OF MUSIC IN ST. LOUIS

RICHARD SPAMER

*Music Editor, St. Louis Globe-Democrat*

A History of Music in St. Louis would naturally divide itself into three parts: the period of the founding of the city in 1764, that of the beginning of the city proper about 1845, and the era of the World's Fair in St. Louis in 1904.

The early settlers of St. Louis were Spaniards and French, and they came before men could think much of music in terms of church, concert-room or opera house. There being no such appurtenances of art, the music of these hardy voyageurs and blazers of the wilderness was confined to their own folk songs. We would give a good deal to-day to hear those sturdily intoned lilts as they floated across the Mississippi River when Laclede Ligest laid his ax to whatever trees there were, somewhere around our present Court House lot, for example. Of that music there is no record and we should be happy to know that if to-day another St. Louis were to be founded the taking of a record of those harmonies would no longer be impossible, not even difficult; for with the highly specialized reproducing devices now on the market the impression of those sounds on plates would simply be in the day's work.

From 1764 to 1845 St. Louis, speaking of course in general terms, was a wilderness gradually transforming itself from a straggling village visited by Indians and traders to a frontier town and then into a city. It will not be necessary to tell our visitors about all that because those of us who, like myself, have lived here numerous years, have forgotten it in the daily contemplation of the expanding metropolis whose guests and residents we are. But in 1845 there grew up in our midst a coterie of congenial spirits who came from and whose ancestors were of Central Europe. They were born musicians, scholars, teachers much given to expounding the philosophic—and hence the art—side of life; for all life is art, and where art is not life art is dead. These men, their wives, their sons and their daughters naturally took to music, not only vocal but instrumental, not

only solo but what we music reviewers call in unguarded moments, "massed effects." That is, these ancient Central Europeans gave St. Louis pretty nearly all the true music it ever had and the effects of which are as prominent in the musical art life of the city as any one stream of endeavor by which the City of St. Louis is characterized. To particularize — from those small beginnings of the culture of music by the Balmers and the Webers, the Antons and the Mayers in music, and the Kroegers, Brokmeyers, Cattelhuns in philosophy, and a hundred others that could be mentioned here, there came the foundations of the present St. Louis Symphony Orchestra, which is, has been, and I trust, will remain the centre, core and nucleus of the city's combined art-endeavor in the world of tonal harmony.

Beginning then with 1845 we find music becoming the city's art-expression in the sense that we had no permanent theaters to speak of, no assembly rooms except those that partook of the frontier town variety, no concert-rooms worthy of the name. Things went along in this fashion until the Civil War, when there came a great awakening, and music put on her creative robe and men and women and children sang the peans of the true democracy and dedicated themselves heart and mind and soul to the proposition that a government of the people, for the people and by the people shall not perish from the earth.

As in this western country of ours the people of the Central European regions mainly fought that war for the victorious side either as emigrants to this land of the free and this home of the brave, or as the first descendants of those emigrants; so their derived manners and customs found new and wider expression in music. Let us not forget those great gatherings, known as the saengerfests, in this relation. They occurred at quite regular intervals after the war, bringing thousands of singers, men and women, together, and which culminated in the true music dedication of the World's Fair in a grand festival attended by audiences of 13,000 in the spring of 1903 in the incompletd Industrial Art Building in Forest Park.

In the interval between the close of the war and the opening of what was a permanent Exposition of Industrial Arts, the progenitor of the World's Fair, we cultivated music energetically and effectively. St. Louis was putting on its first metropolitan

airs and in such halls, theaters and other enclosures as Temple Hall, Mercantile Library Hall and others, now either disappeared under the hammer of mercantile progress or standing only as reminders of former, quieter days—in these places we encouraged profitable visits from the great ones in music from foreign lands. Christine Nilsson, the Swedish Nightingale, having been imported from Europe at great expense by Phineas T. Barnum, sang for us in Temple Hall under the management of Charles Kunkel, Nestor of musicians of the Mississippi Valley. This was in 1871. Soon all the famous music folk, following in the wake of Barnum's managerial success in circussing artists, a success still imitated to-day by and for others, made St. Louis the Mecca of their American wanderings because our fair city was more and more preening her wings for metropolitan flight; and there arose in our midst the slogan "St. Louis, the Future Great City of the World." Let me remark in passing that said slogan, made by a far-seeing, keen-hearing man named L. U. Reavis—that slogan oft repeated and soon incorporated in an article in Harper's Monthly, that slogan and nothing more than that gave us the World's Fair of 1904, which truly put us on the map as a city in America of the first importance. We are happy to have with us to-day at least one man who saw to it that the musical section of that great though temporary institution, that famed international exposition of science, art, and industry were not only not neglected but raised to a comporting pinnacle of excellence. I refer to my friend and associate in art-progress, Mr. Ernest Richard Kroeger.

I have noticed that from time to time I am digressing. This is justifiable because being no musician myself, only a reporter of music and drama, I know nothing about the major and the minor moods.

To return to the thread of this prolix discourse. I mentioned the year 1871. In that year there came to this same Temple Hall, at the corner of Fifth and Walnut Streets, the founder of orchestralism in America, Theodore Thomas, and his orchestra of forty men. He played for us the *William Tell Overture*, the *Blue Danube Waltz*, and if the record serves, his concertmeister, Bernhard Listemann, presented in genuine Central European style a *Vieuxtemps Concerto* shortly before the great *Vieuxtemps*

himself concertized in that same hall, three flights up and without regard to the fire laws not then in these cases made and provided.

That put us on the international artists' visiting list and along came the great ones for whom we, the descendants of that era, cherish an ardent memory. Ole Bull, premier fiddle wizard, came, and Wieniawski, of the giant frame. Anton Rubinstein, the pianistic lion of the North, contemptuous of his contemporaries and with his shaggy head turned by the gapingly wondering reception accorded to him. Moritz Rosenthal, in circus phrase, played rings around Rubinstein, but the public that knows only its own mind could not see the Central European's superior musicianship; it only saw the Russian's fiercely Tartarian lineaments and let it go at that.

The pianistic epoch did not arrive in St. Louis until the coming of Ignace Jean Paderewski, the Polish diplomat and keyboard giant. There are living to-day some three or four men besides your speaker who were present at Paderewski's first concert or recital at Entertainment Hall in the old Exposition building on the lot where America's Grand Almoner of Education, Andrew Carnegie, placed the St. Louis Public Library. In that audience of not to exceed thirty persons Louis Conrath, the composer and pianist, Charles Kunkel, Ernest R. Kroeger, and I believe George Enzinger, who is going to help entertain us tomorrow night in the crypt of the Artists' Guild, are the gentlemen referred to as integers in that intrepid initial Paderewski audience. Surely they also were amongst those present when the following year Paderewski came to Music Hall in the same exposition building and played to over 3,600 music-lovers. Such was the power of advertising in those days that miraculous results on the business side of art-matters were achieved almost over night.

Comes now an entirely different element into the musical art-life of St. Louis — due primarily to the management of the Permanent Exposition, an annual event during the many happy years, and attracting visitors by the tens of thousands from all neighboring cities miles around — Patrick Sarsfield Gilmore, leader of the New York 22nd Regiment Band, a real bandmaster, a real gauger of the public pulse in truly popular music, a pre-

sender of programs culled from the masters and an offerer of encores like the *Pizzicato Polka* played impeccably by Col. Gilmore's amazing clarinet choir of thirty, big and little. Next to the visits of Theodore Thomas of sainted memory — next to these unforgettable events, the coming through many years of Patrick Sarsfield Gilmore and his Fifty, raised in an unguarded moment to One Hundred when they were no longer Gilmore and his Fifty — is an epoch in the music history of good old St. Louis.

Naturally during that time scores of violinists and singers were drawn hither by the fame of St. Louis' receptivity and if your memory goes back to similar days in your own dear old home towns, every artist whom you yourselves heard, you may be sure was listened to here also. True we never had the biennial music festivals under Theodore Thomas and his successors, which gave commanding fame to Cincinnati, but we merged everything in the effort to make the World's Fair of 1904 a big musical success, and that we did accomplish.

This interval of which I speak was further embellished by recurring seasons of grand opera, and here the progressive impulse of the French people who were active in founding the city of St. Louis helped musical matters apace. The French Grand Opera, a permanent institution for many years in New Orleans, came to St. Louis once or twice by river and later by rail, each season, and we heard and saw the Gallic masterpieces, interspersed with those of France and Italy, in all their pristine effulgence of powerful vocalization, heavily physiqued chorus, archaically imperfect scenery and somewhat worn costumery. Yet they sang with a will and the principals were imbued with the true art — a spirit which unmistakably manifests itself in those who naturally and by education know their powers of song and sing for the sake of singing, leaving the consequences not to the audience but to the Great Judge on High. In the wake of the French Opera came such organizations as those of Col. Mapleson, Max Strakosch, and others, which occasionally changed their titles as this or that backer demanded recognition on the billboards and in the newspapers. Col. Abbey of Abbey Schoeffel and Grau came and so did Adelina Patti and her troupe of song-birds before the time when Mme. Patti made the great modern musical invention, the farewell concert, for which style of



recurrent departure the dear little song-bird of former seasons holds to-day the undisputed record. In that same Music Hall in the old Expositon building at Thirteenth and Olive, which was the pulsing art and community center of the city we had what I still believe to have been the best season of grand opera in the history of St. Louis; the season by the company financed by Mrs. Thurber of New York, and known as the American Opera Company, of which the Theodore Thomas Orchestra was the instrumental body under Thomas' personal leadership. We heard an artistically true performance of *Faust* with the *Walpurgis Nacht Music*, and for the first and only time saw the *Brocken Scene* adequately presented. About the same time the Metropolitan Opera of New York paid us a visit, with Anton Seidel at the dirigental desk. We heard *Lohengrin*, *Tannhaeuser*, *Die Meistersinger*, and I shall never forget the tempo of the *March of the Guilds* as Seidel directed it. Emma Juch, the best Marguerite in *Faust* whom I ever heard, sang in that same Music Hall, which should have been, but alas is not, the home of opera in St. Louis, and other great artists long gone came to fill our cup of art-happiness.

"Die Nachwelt flicht dem Mimen keine Kraenze", says Friedrich Schiller, which, translated into the vernacular, means "Posterity weaves no garlands for the histrion"; and the same is true of the singer. But these singers, these *mimes*, live in the appreciation of those privileged to live after them, and this, after all, is all there is of immortality in the art of music. The painter, the sculptor, the architect, the poet and even the writer are sure of a more permanent fate. But the musician, the sweet singer, as Longfellow calls a noted aboriginal member of our craft—who shall insure for him a recognition save from those who heard him and who bequeath to our issue as a rich legacy the recollection of those precious moments when we listened to those evangels of the world of song?

This necessarily brief reference to one of our high tides in the musical drama permits us to approach the operatic happenings of our own immediate, current, spacious day when, having tried vainly to have our own opera house after the best European models—and having not yet by any means allowed the dream's fruition to elude us—we come to the visits of the Met-

ropolitan Opera to St. Louis. In the years immediately before the outbreak of Europe's massed insanity we had visits from both the New York and the Chicago opera organizations. We heard Richard Strauss' *Salome* in the Coliseum; an impossible thing called *The Girl of the Golden West*, which melodrama of David Belasco the forehanded Puccini surrounded with jargonic tonal locutions; the same eminent Italian's better work, *La Bohème*, Charpentier's marvelous opera of the common people, *Louise*, with thirty singing parts; another fairly good showing and singing of *Faust*, with the perfectly lady-like Bonci in the title-role, our own versatile international prima donna, Josie Ludwig, as Marguerite, and the best of Valentines in the tremendous figure of Din-Ghilly. Seburola was the Mephisto at that celebrated *Faust* matinee, and the way he overawed little Bonci, gave an entirely unexpected dramatic coloring to the performance.

Now we are once more ahead of our story and, for the purposes of this convention, have run past the best part, namely, some brief reference to the almost permanent opera house, the almost permanent opera company of which we have since dreamed. I mean the two consecutive seasons of some thirty weeks each of Impresario, Henry W. Savage's Castle Square Opera Company, at the Music Hall in the old Exposition building. In this hallowed place most of us really, in the educationally popular sense received our opera education. Col. Savage maintained a large and well-equipped company. I could tell you the names of nearly all of the singers, the conductors, the stage managers, the box office attaches — nearly every one of whom was either a good friend of mine or a personal acquaintance. But the point here is that these two seasons of grand and comic opera in *English* might have been the foundation of a permanent opera or a permanent theater in St. Louis under municipal or quasi municipal auspices — could have been, if then as now, we had seen no difference between public education in the three R's, the maintenance of public libraries at public expense, the guarding of the public health, peace, and morals, and the culture of music and the drama as public functions. We made flesh of the one, municipally speaking, and fowl of the other, simply because then as now there was no public consciousness of the unity of all the

arts and all the sciences as this unity should obtain in the management of municipal affairs. Until the time comes when city governments are clothed with power to manage their own musical and dramatic affairs as they now seek to manage their water supply and attempt to manage their police we cannot have a municipal or truly public art, and all the World's Fairs, all the pageants depending for their prime success now on private initiative will continue to languish as now they most certainly and most ornately do.

While on this subject let me sketch the history, very briefly, of the St. Louis Symphony Orchestra, the only art-institution in St. Louis that has survived the shocks of time and is consistently staggering under the emptiness of its treasury and other untoward detractions. Let me say that our Symphony Orchestra to-day is the center, core and nucleus of all we are, if it is not all we hope to continue to be in the way of music of the best kind. It is the only institution in St. Louis around which the big things in music for the community continue to revolve, and if we here could get for it an endowment or municipal support so as to set free the energy wasted in a precarious support, St. Louis, over night, would find herself on the musical map and in a commanding position.

The orchestra had a small beginning and this dates back to 1845. The Antons, the Balmers, the Webers and the Mayers were its progenitors. A more devoted coterie of musicians for music's sake never gathered anywhere in the West. They studied and performed the masterpieces and in nearly every case had to send to Europe for the scores. After nearly thirty years of this activity an orchestra of fifty men was formed under the late Professor Otten, who as an organist of a leading Catholic Church, also specialized in choral singing. To the orchestral scheme he added a chorus of two hundred trained voices and thus the first of the orchestra-choral associations, the St. Louis Choral Symphony Society, was formed. After another decade or so, Alfred Ernst, a buoyant, virile young man, took charge of the orchestra and the chorus. Art matters took a step forward under his direction, although his knowledge of the piano and of solo singing was better than that of orchestral training and direction. Eleven years ago Ernst was succeeded by the present

conductor, Max Zach, who came to St. Louis from the Boston Symphony Orchestra, having been first viola of that great organization and afterwards conductor of its Pop concert series. There had been a gradual severance under Ernst of the orchestra and its choral adjunct and this disengagement was completed under Zach. The result was a proper accentuation of the orchestra in our tonal scheme of things, and while we heard less and less of the archaic strophes of *The Messiah*, *The Creation*, *Elijah*, and similar medieval things with indifferent and high-priced soloists who had never mastered the art of the oratorio, we now could concentrate on the presentation of orchestral masterpieces and hear more Beethoven and less Handel, more Brahms and less Haydn, and so forth. Under Conductor Zach our men have steadily progressed, and his devotion to American composers has been most marked. This season we have some sixty-five strictly Union musicians in our band, the number having been reduced from eighty-five owing to the exigencies of the late unpleasantness in Europe. Sooner or later American art matters will ably find their level once more and the St. Louis Symphony Orchestra may again number enough instrumentalists of caliber to present the older and the newer masterpieces with an equipment according to the demands of the composers.

The World's Fair at St. Louis, held in specially constructed buildings in Forest Park, accomplished wonders in the awakening of the city's latent art-spirit. The Fair's musical inauguration came a year before, in 1903, being ushered in by means of a great Saengerfest of the North American Saengerbund. An orchestra of two hundred, made up of the Theodore Thomas and the St. Louis Symphony Orchestras, with many famous instrumentalists from other cities; a chorus of 2,000 voices, many of the world's leading soloists, and an average attendance of some 13,000 persons to each of the week's concerts, were some of the features of distinction. The success of this enterprise determined the local World's Fair authorities to make more comprehensive plans than they had had "in petto" up to that time. Contracts were made with the world's leading military bands and the entire Cold Stream Guards band of London, the Garde Republicaine Band of Paris, an Italian organization, and some minor bands from Germany gave daily concerts. For the pre-

sentation of the lighter forms, dance music and the like, a large orchestra under Komzak played at the principal concession, the Tyrolean Alps and beautiful panoramic enclosures, largely financed by the late Adolphus Busch, whose vision and energy left their impress on the World's Fair on the social side to such an extent that if you ask to this day of old-time St. Louisans what was the great feature of the World's Fair they will tell you the Tyrolean Alps and Komzak concerts. In the specially designed Festival Hall, seating 8,000 persons, organ recitals, choral works and meetings of a semi-religious character pleased the multitude who heard church music performed as never before or since in this vicinity. In the years that have passed since, St. Louis has heard opera only by traveling organizations. This is true of other massed music-forms also, and more and more the St. Louis Symphony Orchestra has been the nucleus of our best art-endeavor. An event of surpassing moment came in 1913 with the production and presentation of the St. Louis Pageant and Masque, an allegorical, spectacular musical and dramatic creation commemorating the founding of the city and its place in the American historical scheme of things. The feature here, aside from the art-worth of the work, was the unprecedented attendance, one of the performances being witnessed by 140,000 persons. To keep intact a portion of the organization the St. Louis Pageant Choral Society was formed under the direction of Frederick Fischer. This society has since given numerous petit music festivals and only recently presented a program of American composers' works, which were given here for the first time on any concert stage.

Of the institutions of musical education St. Louis can boast of the establishment of Strassberger's Conservatories of Music and Expression, with its faculty of fifty-one preceptors, the Kroeger School of Music, under the direction of Ernest Richard Kroeger, who was chief of the Department of Music of the St. Louis World's Fair, and numerous smaller schools. Music in the public schools is still the neglected step-child of the curriculum, but here too a brighter day is dawning. Said curriculum, under new superintendency of instruction is on the eve of a rather comprehensive overhauling. Overloaded with fads and temporary expedients by which the young idea was to be taught

to shoot more times a minute than the supply of brain ammunition warranted, some of this junk is about to be consigned to the scrap heap of forgotten things. In the time so gained for the teaching schedule music may get a more liberal assignment. And if, by great good luck, we may obtain some true teachers of music, the rising generation may, about A.D. 1930, know something more than do-re-me and rag-time.

## AMERICANS AND MUSIC TEACHERS

LYNN B. DANA

Warren, Ohio

There are those who will wonder at the title which I have taken for this paper, but I feel that, along with the rest of the patriotism that in the last two years has sprung into actual being in this country, it behooves us to take stock at this time and see if we are Americans as well as music teachers.

You will please pardon the following personal remarks, as they illustrate what I wish to bring to you: Many years ago my father attended college in Massachusetts and was educated as a civil engineer. While at work in school he became interested in music, and soon found that the music life offered more to him than the course he had first mapped out for himself. He therefore decided to follow the latter and make it his life-work. Before he had time to get a thorough musical schooling the Civil War began and he became a soldier, being in active service until the close of that war.

My grandfather played the violoncello and was director of the Presbyterian Church Choir, using the 'cello as the accompanying instrument. There was no such thing as an organ in the church.

At the close of the Civil War my father, who was still a young man, told grandfather that he intended to follow music as a profession and become a teacher. Grandfather told him that he never expected to live to see the day that his son would become a musician, a man of no knowledge and a drunkard. He further told him that while he might live in the house and eat at his table, he did not want him ever to speak to him again, at least not until he had changed back to the profession of a civil engineer. For two months neither man spoke to the other, but one day my grandfather heard father's chorus singing "The Heavens are Telling," from Haydn's *Creation* as he passed the rehearsal room, and from that day to the day of his death ten years ago there was no greater musical patriot than my grandfather, who furnished the funds for my own musical education.

How times have changed for the music teacher! And have we met that change patriotically? When I say "patriotically" I mean in the sense of the true patriot. Never in the history of all music have the opportunities for service been so great. Have we met these opportunities by giving our fullest service?

There was a time when the musician and music teacher was looked upon as a being without reason, queer, long-haired, full of what people were pleased to call temperament; a being to be thoroughly left alone on civic matters, a mere something that could be used for the purpose of entertaining at social functions or to assist in providing recreation in the home by teaching the boy or girl of the household to "play something"—it mattered very little what.

In a large measure the music teacher was to blame for this condition, for the current estimate of his ability led him to resort to a large amount of camouflage in order to make a living. There are still many in the country who have not awakened to the fact that the Civil War is over, that the Kaiser has parted with his many and varied uniforms, and that the public has awakened to the fact that a real musician and music teacher has red blood in his veins, can think like other folks, and should be given an equal place with other human beings.

It is not my intention to deride the music teacher, but I do think that we should all take stock of ourselves just at this time because of what the future has in store for us all. The old methods or ways of teaching must be brought out into the light and given a thorough airing, the new methods must be given a very thorough culling, and the teaching of music must assume an entirely different ideal than has been followed by the large majority of teachers in the past. While in the past the music teacher was considered of little importance, today his importance is recognized by every one who has any degree of education, and even the government asks his services, while the men in the commercial world have come forward requesting the assistance of the music teacher in no uncertain manner. Educators in every state are seeing the need of music teachers, and we are being called upon not only to be real citizens but real patriots,—real Americans.

The matter of changing our plan of teaching should be considered at once. People ask you what method you teach. Do you



have a method? I do. It is the method that best suits the pupil who is directly concerned with that lesson. There is no such thing as a method that will suit all comers. You cannot give the same work to every pupil any more than a physician can give the same medicine to every patient. To be sure, there are certain fundamental things that have to be done to assist the pupil in arriving at some given point, but there is no rule that can be used to say that these points must be gained by the same set of exercises. The government standardized certain things to be manufactured for war purposes — which was as it should be; but as long as the standard was maintained as to result, the method of getting the standard was left to the men in charge of the work.

For years there were no such things as American music teachers, I mean dyed-in-the-wool Americans. A music teacher was of no import if he had not been under the instruction of some foreigner with an unpronounceable name, had not been *abroad*; and to consider musical instruction in America as of any value was to laugh. To-day our American music teacher is called for in stentorian tones as being the equal of the world's best, and as we are rapidly realizing that we can whip Germany in war, so also we have all of her boasted corner on music teaching knocked into a cocked hat. We are becoming Americans. We have been led to believe that America could not be anything of importance musically, because of her lack of training and that we might as well give up the idea of becoming musical. Germany trained her military machine for over forty years, met our untrained American soldiers — and now look at her boasted machine.

The one thing that our American Music Teacher must learn is that he cannot sit idly by and keep himself aloof from other members of the human race. I know that there are many who have an idea that music is a world in itself, by itself, and for itself. Until we get out of this selfish, puny condition, we are bound by fetters of our own making and will never rise to the idea and ideal of what constitutes an American Music Teacher. There is a saying that "He profits most who serves best," which if we follow, will put service above self.

There is another saying that "Those who can, do. Those who can't do, teach." Did it ever occur to you that there are many teachers of music in this country who are not Americans?

Did it ever occur to you that there are many, many teachers of music in this country to-day who are totally un-American? Did it ever occur to you that there are many teachers of music in this country who, were they in any other business, would be serving terms behind prison bars for securing money under false pretenses? This is particularly true in the profession of voice teaching. Let me say here, that this thing is wholly in opposition to the idea of a "square deal," a true American sentiment. Let the teachers of America in an American way reverse or obliterate the old saying, and say "Those who can do, teach. Those who can't teach, don't."

We hear much these days of a National Conservatory of Music, with branches scattered about (promiscuously) in Washington and New York, possibly *way out west in Chicago*, or perhaps in San Francisco. Do not misunderstand me. I am not pessimistic. I have but recently returned from the National Capital. The idea of a National School of Music is a good one. It should be fostered and made to bloom, but in every way should it be made truly American. The directors should be American, the faculty should be American, and American music should be uppermost in the minds of all connected with the teaching staff. One question arises in my mind. Will the real West not come into her own by insisting that she be really represented? What about the South?

Perhaps I digress a little, but the National Conservatory of Music should interest every music teacher in America to-day, and should not be allowed to come into being if political influence and intrigue are to be the mainspring of its being. Have you, as an American, given the matter serious thought, or have you sent your \$1.00 and forgotten all about it? Are you really having any voice at all in the matter? If so, what? Really now, do you care whether there is an American National Conservatory of Music? Be frank with yourself. If you are interested, then what are you going to do?

The time has come when every mother's son of us must shake off the old fetish of "Art for Art's Sake," and give to our patrons "Good Teaching for Heaven's Sake." I know of a lowly music teacher who awoke a few years ago from a "sweet dream of Peace" among swinging boat songs, peaceful reveries, sleep-enveloping nocturnes, and the like, to a real life of fugues, sonatas,

string quartettes, symphonies, with the flavor of a few Lisztless rhapsodies, just to give a tang to it, topped off with a general spreading of his musical self all over the life of his community. To-day he is still a music teacher, doing that as his life's work, and as a sort of side line he is president of the largest club in the city, secretary of another, a member of the Board of Trade, a member of the Board of Education, has charge of all Community Music, and, to give a little military touch, is the custodian of the local State Armory. He is the life of his home town, and, it is needless to say, has risen above himself and is not only a music teacher, but an American.

My dear friends, the trouble in the past has been that the musician and music teacher of America have been supposed to be of that species "which hang from their tails and obtain their education in the higher branches," but that idea is rapidly changing. Parents are taking a deep interest in the doings of the teacher as well as in those of the pupil; schools are crying for capable instruction; cities all over the country are asking for music leaders; the government has been begging for directors. A great musical revolution is upon us. Let us be careful lest we make it "hysterical rather than historical."

I am for American teachers, American composers, American artists and American directors of singing societies, symphony orchestras and military bands. I'm for America because I love and believe in her. I'm AMERICAN because I'd be ashamed to be anything else.

## AESTHETICS AND ANAESTHETICS IN MUNICIPAL MUSIC

T. CARL WHITMER

Pittsburgh, Pa.

### PREAMBLE

All politicians are divisible into two groups: those who look like politicians and those who resemble cooing doves. The music committees of Civic Clubs resemble the latter class.

Or, perhaps, some of you will think that our methods more closely resemble those of the fourteenth century surgeon who wrote the following words — somewhat modernized — concerning an anaesthetic which he used and called: “An untament slepyng, with which if any man be anoynted he schal now be able to suffre kuttyng in any place without felyng or akyng. . . . And witt thou that it spedeth for to draw hym that slepeth so by the nose and by the checkez and by the berde, that the spiritez be quickened, that he slepe noght over ristfully (deeply)”:

The call of music is more than a call to the individual as that relates to his detached personal enjoyment. It is the call of the town and city unit, the call of the people to act with others of their kind. We are not simply *you* and *I* going to a concert; but you, I, and everybody acting together towards bringing music to those who at first do not want it, to those who think they cannot afford it, to those who crave it and cannot hear the best, and to those whose personal lives are swamped by the material things until they are blinded as by a screen to the higher things.

All the communities of our country are waking to music, not merely as an entertainment but as a builder of health and character; not as a luxury but as a necessity.

We professional musicians can no longer escape the basic social necessities. Music surely and certainly is proven one of the chief agencies in ameliorating conditions brought about by centuries of selfishness, and also in creating conditions necessary — as we have wonderfully learned — to speedy and highly wrought patriotic action.

## SOME WAR GAINS

The tremendous and arrogant tradition of invincibility so long assumed by the German military, business, and artistic branches has gone. We are liberated in a musical as well as a military sense from the peril of serfdom. The captains and the kings and those who use light to produce darkness depart in the world at large. Their propaganda will no longer be able to force us to underrate our common life and deny its expression in its *own* way — which denial is always suicidal. We have been too much like the thirteenth century wander wit of Wiltshire, who “rambled to Rome to gaze at antiquities, and there screwed himself into the company of antiquarians. They entreated him to illustrate unto them that famous monument in his country called Stonage. His answer was that he had never seen, scarce ever heard of it. Whereupon they kicked him out of doors and bid him go home and see Stonage.”

The German myth has exploded. Now for American reality. We know that Germany's development was largely based upon its attempt ultimately to control outside opinions; that its art even was used as a wedge of beauty to crack outside forces. You remember that one of the great French conductors said: “Then it came over us that for two decades German influences had been mysteriously dominant in our musical life. One somehow got the impression that in the art of music the Germans were the law and the prophets; that German inspiration was the highest, and German judgment the soundest. This was no accident. While French music stayed contentedly at home, the German, with official blessing, set forth to *intrigue* the admiration of the world.”

But it was worse with American conditions, which naturally affected our music in all its popular but especially in its artistic ramifications. It was as if some one should tell the most able of you day in and day out that you were no good, that you never did accomplish anything and never could. That was one of the destructive forces acting both upon productive and reproductive factors.

Before the war some of our own people knew America as little as they knew France, the real France, the courageous *Thou-shalt-not-pass* France. But from now on our American life — and I

emphasis "life" — will demand *all* of a man. There will be no repetition, we hope, of the policy of many foreign musicians residing here — and some native-born, unfortunately — who were perfectly willing to squeeze out of our country what they could get, but who regarded citizenship with its civic duties as something below and apart from them.

The banning of German music in both parks and concert halls during the war was the only way our people could express their abhorrence of the principle involved in using beautiful music to cloak insidious design and treachery. Hence, the price. But, incidentally, our music and that of our Allies are and will be the gainers. And let me add that the English language has been given a definite place, a rightful place, in musical expression; for it is the richest, most varied, most incandescent, and most dramatic of all languages. To put it bluntly, most of our singers were too lazy to search for the lovely things in English, just as many of our players and conductors were equally inert in efforts to find out the beauties in American works, hidden from publishers and public alike through their attitude. All of this has direct bearing upon a broad interpretation of municipal music.

#### MUSIC: A NECESSITY.

The people are right. They will have music. They will have the kind they want, the quantity they want, and the way and time they want it. This is essentially democratic. But, there are always a few in every locality who will see the people's needs in a very fundamental sense and will hold on to their rightness; will hold on to their attitude toward the most valuable and permanent and everlasting quality of good art, and sooner or later the people will come around magnificently. For, in spite of what often seems mere rambling wishes on the part of the people, they are always willing to accept a leadership toward a better thing, provided the leaders take them into their confidence. We did that in Pittsburgh and it works.

This is the great outreaching, healthily grasping but coöperating age of the world, of the people. The only ones who think the people are wrong and commonplace are the ones who never do anything for the people and who sit in their soft-cushioned

studios and object to the smell of the street outside, for which choice odors they are as responsible as anybody else.

That is to say, the professional musicians of the ancient and honorable order of the Thought-Tight Compartments cannot grasp the final democracy of the highest art. So, they do not touch the common and unclean in life, and refuse to accept personal responsibility.

The people will be, *must be*, to a degree, participants; always the fertilisers, and sometimes the creators of music. Let us professionals step in and show them the best way to use their infinite energy.

Early in the war, Edison said, "Don't let anybody make you believe that music is a non-essential." The war has definitely proved the constructive value of music. Only a few politicians and musical snobs denied the fact. The cowardly deniers of art-power will climb on to anybody's wagon to get an easy ride.

#### DETAILS: THE CHICAGO PLAN.

The present paper must be regarded as a continuation of my essay in the *Musical Quarterly* for January, 1918, on The Energy of American Crowd Music. Now, in order to prepare that essay, I wrote (on the advice of our Public Works Department in Pittsburgh) to the mayors of the large cities of our country. But, somehow, when I got to Chicago's Mayor, something happened. I got back the words, "Chicago is not in the music business." There was the beginning of my trouble! I soon received a letter with a letter-head highly and semi-circularly decorated with numerous great names from the splendid Civic Music Association, containing the statement that the municipal authority who answered me was "an eloquent commentary on his own ignorance." Well, that was Chicago's fault at elections. Besides, it is true that the music situation there was not exactly municipal in the same sense as the other cities in question. That, however, does not in the least detract from the methods or the results obtained, which I shall now give you as the distinctly model arrangement when once it is worked out as a strictly municipal effort.

The Chicago Civic Organization has been in existence for about six years and has labored unceasingly on the community

ideal. The programs of its bands, orchestras, and choral clubs have shown the stimulating influence of the demand for better music, a demand which is made by the audiences as well as the officials of the association.

The original ten-cent concerts started at the Art Institute nine years ago were a first and timorous attempt to bring good music to the people. Did the people respond? They did. They are still turning them away.

An excerpt from their charter indicates also the persistent effort "to promote and encourage the understanding, appreciation, and study of the art of music, and the development of musical talent throughout the community, principally by providing musical entertainment and instruction gratuitously or at little expense."

Placed in condensed form, the plans of Chicago, accomplished and prospective, are as follows:

- 1) Organization of local committees to coöperate in arranging and managing musical entertainments in each centre.
- 2) Organization of neighborhood choral and orchestral clubs at each centre.
- 3) Lecture recitals, leading towards appreciation.
- 4) Opportunities given young artists to make their initial appearances.
- 5) Production of works of resident composers.
- 6) Production of distinctively American music.
- 7) Annual music festivals, bringing together the local groups.
- 8) The Thursday Evening Popular Concerts of the Symphony Orchestra (in coöperation with the City Club).
- 9) Great Lakes Christmas Tree choral singing.
- 10) Municipal Christmas Tree choral singing.
- 11) Community Singing at the Pier and Parks and other places.
- 12) Maintaining three big and many small "Sings" at the U. S. Naval Training Station at Great Lakes.
- 13) Maintaining nine children's choruses which meet twice every week in schools and field houses of the Playground Parks.
- 14) Maintaining six adult mixed choruses.
- 15) Maintaining one class in Dalcroze Eurhythmics.

Fifteen points for consideration in every city and town!

Fifteen points which will cover the needs of America!



## BALTIMORE.

None of us can forget that Baltimore has handled the musical situation in a distinctive way; that it was the pioneer in giving concerts under exclusively municipal auspices; that it was the pioneer city in giving open air music, accompanied with dancing under such auspices; and that it was the first city in the United States, and perhaps is the only city now — and here is the new emphasis — that maintains exclusively out of the public purse a Symphony Orchestra, which with its 65 men has now been running for more than three years.

We know what Mayor Preston said elsewhere about the higher life of a city, when he stated: "I believe that a progressive municipal government should look after the aesthetic as well as the physical development of a city." Well spoken, because it recognizes the fundamental needs of people, immediately following food and raiment.

## ST. LOUIS.

Your city of St. Louis, too, has had a quickening of the pulse. But this has been widely heralded, and all that I need say is that in a very recent letter from your mayor he tells me that "the amount of money expended for strictly municipal music in the parks and playgrounds of the City of St. Louis for the summer of 1918 was \$15,965.00;" which, I regretfully say, is about twice the amount my rich city of Pittsburgh appropriated.

May I add here that much credit for the aroused community spirit of St. Louis is due to several of your finest professional musicians, an ultimate necessity — I repeat — in every place.

## PITTSBURGH MUSIC.

I am sure that you wish to know whether we practice what we make preachments on, and also wish to know to what extent we carry our theories.

Our summer work is along strictly municipal lines, upon the basis of the methods worked out by the Civic Club Municipal Music Committee, with the exceptionally hearty coöperation of the Department of Public Works. We had only \$7,500.00 for concerts, and \$1,1099.50 for equipment, but we managed to get a Municipal Band of thirty men — we wanted 45 — which

gave 41 concerts in a six weeks' season in the largest parks; and some smaller bands which gave 20 additional concerts in smaller parks and squares of the city, making a total of 61 concerts held in 25 sections of the city. *No other city in the country, I believe, had music in as many districts as this.* Twenty-five patriotic song leaders gave their services once, twice, half a dozen times, to direct the singing, such singing as our old hills never before heard. Also, seventeen capable and interested women gave their time to supervising these concerts, mention of which will be made in a later paragraph. We had a very efficient lantern operator, powerful lenses, and big screens, — the best possible mediums for presenting to large audiences the words of the songs used.

The people came by thousands — about 175,000 during the six weeks — and always wanted more. They would have kept the band and the singing going on forever. Attendance at the large parks varied from 3,000 to 10,000 or more. The small parks and squares varied from 800 to 1,000 or more. These figures cannot include the immense attendance in automobiles, as the occupants usually stay at a distance from the seats and are therefore not easily counted.

#### CONCERNING MUNICIPAL BANDS.

To cities that have no central band, I would say, *get one as soon as possible.*

A municipal band is one playing for the city, paid by the city, and responsible to the city for quality and extent of service as indicated by its contracts. Now, owing to this centering of responsibility, three things especially are obtainable: quality of music used, skill in rendition due to more rehearsals and more experience in playing together, and a finer and more sonorous foundation for the now vast, interesting, and Americanisation factor of community singing.

#### PROGRAMS AND SUPERVISORS.

Our programs covered a wide field for the six weeks' playing, changing programs twice a week. We included Elgar, Bizet, Rubinstein, Mascagni, Tschaikowsky, Puccini, Herbert, and Sousa in their best suites; Verdi, Grieg, Ponchielli, Litolf, Massenets, Romberg, Delibes, Borodin, Rachmaninoff, Gounod, Mer-

cadante, Smetana, Donizetti, Saint-Saens, Rossini, Chabrier, De Koven, Nevin, Sullivan, Pierné, Scharwenka, Ippolitov-Ivanoff, Glazounoff, and others, — all typical works and for the most part well played. The band was privileged in its encores but was obliged to stick to its programs which had been previously submitted to a committee of two, of which the present writer and speaker was one. Only one person "kicked" about the programs being "too good" and his kick wasn't very vigorous. The point was that the people came, the people listened as they never listened before. Only, we have to remember that the band rehearsed as they never rehearsed before, for *a beautiful thing done beautifully will be listened to by even the janitor in your apartment*. This band practiced in a room set apart for them in the City-County Building, surprising all the fat stomachs and any cooties around by altogether unprecedented proceedings. At any rate, the result of good rehearsals was a great success.

Now I am certain that it will interest you to know what the supervisors referred to had to do with the proceedings, and what was the basis of their operations.

In America we make too many laws and enforce too few, as you well know. Remembering this, we selected 17 supervisors to see that our band kept up to the mark set for it. The following list of questions was placed on a sheet, filled out at the concert, and reported to headquarters the next day: How did audience sing? Which songs were sung best? How did the chorus leader direct? Did the leader arouse his audience? Any change in choral program? Were the words distinct on screen? Did the lantern work all right? Who was in charge? How did the band play? Judged by applause, which numbers did the audience like best? What music was played for encores? Report on band leader and personnel: What was appearance of band? Any change in program and why? Any special features introduced? (referring to comic interpolations stimulated by publishers, which had been used in previous years on surprise occasions and now prohibited). Was the audience interested and attentive throughout? Was there necessity for suspension of operations to maintain quiet and order among children near the front?

Further, the supervisor was requested to let the conductor,

the lantern operator, and the chorus conductor know when she arrived.

You will see that we forgot little on this list. As the result of our care the conductor "forgot" little, also.

You see we felt keenly that we were tackling life when we tackled this crowd music. We felt and knew that Art is long even when a treasury thinks itself short. And we are now at work on a plan which will unite all the war and peace musical agencies so that summer and winter we shall work individually on small things and unitedly on big ones; so that overlapping shall be avoided and coöperation shall be supreme in that day when all musical lions and lambs shall not only lie down together, doing nothing, but stand up side by side for more effective coöperative efforts.

#### METHODS OF APPROACH.

There are always some ultra-shy individuals who wonder how a fellow gets into municipal work. If there is no civic club in your town or city, go to the Mayor or some department head, or get somebody you know who knows them to go, and open fire. Remember that politicians will respect musical people as much as any other class if they can show where their influence lies. And not all politicians are anywhere nearly so "political" in a bad sense as you may think. All they ask is, "What can we show for the work done?" That is, they think in terms of final estimates and appraisals. Some, perhaps, would rather do a job they do *not* believe in than one in which they do, if the end is going to get them to the desired point in the public eye. And in this they do just what you do in other ways, only *you* don't have it put in the papers if it doesn't come out right.

Perhaps you can start a municipal affair by just rushing your own choir in on national issues instead of keeping them at an-thems about issues of a century or so ago. Or, you can talk to your pupils and get them into civic affairs if you have no talent in that direction. And, by the way, keep out if you have no ability. It makes others stumble over you.

Some seem to forget that they are just as much the people as anybody else; for when *you* work, why! that is just as much a civic matter as when an official works. So, come along! Help

the business of city music more in all its phases. Come along, even if you occasionally *must* carry with you that "sleeping ointment," referred to earlier, in order to cut deeply into the political hide without the patient knowing it.

We know that it is very difficult to convince most persons in executive departments of cities of the monetary value, apart from the moral valuation, of music and the arts. Of course you and I know — apart from our American experiences — that many cities of Europe have been largely dependent upon their wonderful storehouses of the masterpieces of art for their livelihood. That art which was at first supposed to be class art now is coming into its own as mass art, reckoned in terms of lire and francs as well as in terms of moral elevation. You and I know that the human value of the Carillons of Belgium prevented their being touched by the German even in his most arrogant period.

We are slowly but absolutely surely learning that a city that takes care of the higher life of a people is taking care of the indestructable, spiritual elements; and, curiously enough to some, even that pays in terms of the market place eventually.

To be personal, my chief interest in my city's music dates from a few years ago when my detailed analysis of atrocious band programs in the public press brought an alignment of public opinion so powerful in pressure as to raise standards of programs within ten days. Pittsburgh rose up and demanded good music. After that personal endeavor the Civic Club took the matter up and has pushed it to its present place. And I may add here that a humorous side issue of my efforts in that now distant summer was in the fact that the chief dispenser of band music in our City of Smokes of all kinds had his shelves cleared out two weeks later of the good stuff he had been trying to sell for many years. Development is largely personal. *You and I* are the persons!

#### FINALE.

I believe that we shall have to recognize that our public school music in all its increasingly broad phases will be the *permanent* municipal community music factor when all the musical agencies started by the war will have become merged in the pursuits of peace; that we shall recognize more than ever that this school force was with us, is with us, and will remain with us. For as

I view it, this force among other functionings is the chief counteracting factor opposing the stupid history teaching of the schools, in which all things dead are always greater than all things alive; and especially that all things political cover up the more permanent and powerful art forces leading towards character development. For, the lovely things of earth are but the necessary ideals to which every one tends and turns, and are essentially democratic.

Naturally, I hope that this war will purge our nation of its small likings, of its tendency to adore the cute, the cunning, and the over-sweet. But, after all, who has furnished this class of "goods?" Why, the professional musician. Hence, his responsibility in civic matters. Some recent opera is too shallow for words; but who made it? The professional musician. Many of his compositions with their conventional and convenient tricks are really not a whit better than the music of the masses.

It is true that our people for a time will listen to anything served up by commercial interests, as I have shown elsewhere, but the point we must remember is that you and I are responsible for what direction his listening takes. That is, with idealists in the saddle directing, we need not fear the outcome of the art of the American people or any other democracy. Witness the artistic progeny of the democratic chorale! It will be as virile as any music in the past. Maurice Hewlett says, "Why this watery talk of an art that was and may not be again because we go to bed by electricity and have our hair combed by machinery? Pray, has Nature ceased? Or, Life?" He goes on to say that "Art is not some pale, remote virgin who must needs shiver and withdraw at the touch of actual life," and he would look for a model for the future "back to the time when it was indeed the fact that no choice work could be but useful and when eyes and ears, as conduits to the soul, had that full of consideration we now reserve for mouth and nose, purveyors to the belly!"

So, surely all the time we give to civic work is worth while, for only in that way shall we have what Whitman describes as a "new song, a free song,

Flapping, flapping, flapping, flapping, by sounds, by voices clearer,

By the wind's voice and that of the drum,

By the banner's voice, and child's voice and sea's voice and father's voice."

The real poetry which always dwells in a people, and to which they will respond at some time, says:—

"I am the truth, mirrored in fancy's glass;  
I am stability, all else will pass;  
I am eternity, encircling time;  
Kill me, none may; conquer me, nothing can—  
I am God's soul, fused in the soul of man."

## MUSIC AS WAR AMMUNITION

LEON R. MAXWELL

New Orleans, La.

The American soldier is eager for music. He cannot and will not get along without it. Music is a safety valve in camp life; by means of it the soldier's imprisoned enthusiasms are let go and he forgets the monotony, the lack of freedom, the arduous and unusual duties of camp. On the march it is music alone which can keep the men full of life and make them hold the step. The popular officer may find words to inspire the men to do their best, but in this war probably every officer has discovered that the desired "pep" comes more quickly through a song or a band piece. A parade without a band is a dead thing. With a band it is a thrilling spectacle. A barracks without a singing group is a prison full of dejected men cursing their leaders and their own luck and talking forever of "going over the hill." A song — not necessarily a "Smile, smile, smile" song — changes the whole atmosphere. Maybe, in the front line trenches there is enough excitement or anticipation to make it possible for the soldier to exist without music, though I doubt it. Everywhere else the soldier must have his music.

This eagerness, this demand for music, must always have existed in every army. If the chroniclers of past conflicts had been as much interested in the analysis of the soldier's spirit as they were in the more superficial aspects of war, we should have known long before the recent world horror began that music would be needed. At any rate the sudden demand for it would have seemed less of a phenomenon. Instead, it came as a surprise to the public, even to musical people, that our army leaders were demanding music as a fighting necessity. Newspaper and magazine writers found news value in the discovery that music was a war necessity. Of course it was — we understand it well enough now — but at first it seemed strange that a "social frill" like music should have been needed at once, even before other types of war ammunition. We wondered how the soldiers would ac-



cept what progressive generals were saying they needed. Accept! There was never a question about the acceptance of music, though there might be some difference of opinion about the kind offered. The soldiers furnished their own music and then swallowed everything they liked that was offered to them. Can any one believe after the experience of this war that music has not always been an essential in every war, just as it has always been an essential in every great crisis? Whenever people are emotionally stirred, whenever people need a stimulant, there is no other safe outlet for their feelings, no other available means of stimulation that is practical, except music. Music's great part in this war, therefore, is no modern phenomenon, as some writers are prone to have us believe. The real marvel is that until this war people failed to recognize music's essentiality.

With the recognition of music's place in the prosecution of the war came the attempts to furnish plenty of music to the army, just as other ammunition was being provided. First of all, song leaders were appointed. The men would have sung without special song leaders — they would have discovered leaders among themselves, but the selected song leaders were in many cases better musicians and better organizers. Mass singing was developed as it never could have been without the leaders chosen by the government. Mechanical instruments, so popular in civil life, were furnished to the army, largely through the efforts of organizations like the Y. M. C. A. With the larger army, more bands were needed, and, after General Pershing had seen and heard a few foreign bands, our authorities saw a great light and tried to enlarge and improve American bands to secure trained musicians as leaders. Lastly, concert artists were called into service and the soldiers heard many a great singer or player whose name would have been unknown to them except for the war. Thus, in characteristic fashion, the American people, as soon as they learned that music was a war essential, saw to it that nothing the soldiers could want in the way of music was missing, and our army was probably better provided with musical ammunition than any army in the world.

The enthusiasm of soldiers for music once recognized, there was no limit to the quantity supplied. Neither was there a limit to the quantity the soldiers could absorb. Now what was its

quality? What type of music did soldiers prefer? I have read several statements in magazines to the effect that soldiers wanted only the best, that music of the highest quality really appealed to men in the army. Were these statements true, there could be no doubt in a musician's mind that a new era for music would dawn as a result of the war. My own observations regarding the quality of music seem to contradict these assertions. Perhaps conditions in France and in American camps other than those with which I was acquainted were different, but, so far as my experiences give me the right to judge, there was no demand for the kind of music which the musician considers as of the highest quality. An evenly marked and vigorous rhythm seemed the chief quality which the soldier looked for in his music. Even in such songs as "A Long, Long Trail," the men liked it best when the tempo was quickened until it had become a marching song. The rhythmic appeal of music was, I feel sure, the principal reason army officers commanded its general use.

Next in importance to the rhythm in the fighting man's preferences, I should place the words. The tunes of course had to be catchy and simple, but, so long as the swing was there, the men would join heartily in any song the words of which appealed to their sense of humor or their patriotism. The idea of consigning the Kaiser to perdition or of marching into Berlin was always attractive, but just as popular were songs dealing with phases of camp life, and songs concerning the men's particular branch of the service. The men sang with great gusto, for instance, such things as,

"Some day we're going to murder the bugler;  
Some day you're going to find him dead.  
And then we'll get the other pup,  
The guy that woke the bugler up,  
And spend the rest of our life in bed."

Getting up in the early morning seemed one of the soldier's greatest hardships and he enjoyed singing about it, just as he delighted in poking fun at the other disagreeable parts of camp life. As an example of how quickly songs of this type caught the fancy, I remember the shouts of approval when a company at one of the musical evenings in camp introduced this ditty, which was on the lips of every man the next day:

" In the army, the army,  
The democratic army,  
They call you when they need you,  
And this is what they feed you,  
Slop for breakfast,  
Slop for dinner,  
Slop for supper time;  
Thirty dollars every month  
Deducting twenty-nine.  
Oh, the army, the army,  
The democratic army,  
If you like your beer  
You are S. O. L.\* out here,  
For you're all in the army now."

Song texts which described the glories of the men's own branch of the service were always popular, much to the delight of the officers who found such songs a great aid to morale. At Fort Monroe, where I saw most of my brief service as a soldier, no song was more often sung than

" Oh, the infantry's good in the trenches,  
And the cavalry out on patrol;  
When there's fighting in the air,  
The airoplanes are there,  
And they're all good as far as they go.  
But when the real fight's about to be started,  
You will find that they all will agree  
That the guts of the whole d——d army  
Is the Coast Artillery."

I never heard any more words to this song. There was, however, a longer coast artillery song, printed and distributed among the men, most of whom knew by heart only the chorus. I quote this song as an example of the special service song:

" Enlisted in the army, turned down the Field,  
Almost joined the doughboys — am glad I didn't yield,  
Assigned to the Coast, I'm as happy as can be,  
For now I'm a member of the Coast Artillery.

Chorus:

" Roarious, roarious, we'll make the Coast Artillery glorious.  
Load her up with shell and we'll give the Kaiser hell,  
As we blast the bloody Germans out of France."

\* S. O. L. Surely out of luck.

"On to Monroe, then to France,  
Limber up the big boys and make the Boches dance,  
We'll clear the way for our gallant infantry,  
For we are the gunners of the Coast Artillery.

"Says von Hindenburg to Kaiser Bill:  
'Damn that artillery, it never will be still.  
They're shooting like the devil, and it's very plain to me,  
That we're up against the soldiers of the Coast Artillery.'"

"Black Jack Pershing, he says, says he,  
'Send along another bunch of Coast Artillery,  
They'll blast us a path through the line of Huns,  
So bring along the mortars and the twelve-inch guns.'"

Of least importance in soldier songs, below the rhythm and the text, I should place the melody. As I have said, the tunes had to be very simple and symmetrical, but the soldiers were not discriminating. Off duty, groups of men gathered to sing the old songs which everybody knows and the sentimental ballads, nearly always "harmonized" in the usual way. In the mass sings, too, most of the men did their best in the less pulsating songs, the "songs of home" about which we have read so much, but there were, I believe, more slackers and less general enthusiasm than when the marching swing was felt or when the words appealed to the sense of humor. There was no more musical significance in the "harmonizing" groups with their textless tunes or in the gatherings around players of mandolin, ukulele, etc., than in similar gatherings of college undergraduates on the dormitory steps. The melodies counted for more in these music-making groups, but music was used purely as an entertainment, a means of passing time. Only when every man joined in the pulsating marching songs did one sense the real musical enthusiasm of the soldiers. Then the music was thrilling in its effect and one could understand why it was so essential a factor in winning the war.

It may be possible for me to show more clearly what I have in mind when I assert that soldiers eagerly absorb music in quantity, but care little about quality — that is, what musicians think of as quality — if I speak in turn of the principal four ways in which music was used as war ammunition, basing my observations upon personal experiences. Whether these experiences are typical I have no means of judging, but the soldiers with whom I have

associated represented every section of the country and many different camps. Their gatherings were therefore as cosmopolitan as any.

Take, for instance, as an illustration of the soldiers' reception of music by artists, an evening concert given out-of-doors before several thousand soldiers. The artist is an American woman, pretty, with a beautiful voice and a gracious manner. She has had a great deal of experience in singing before similar audiences and her program includes nothing that would be above the heads of the concert-goer who enjoys only the last group of a song recital program. She talks to the men and they like that. They know, too, that the singer is a great artist because their officers and a few of their fellow-soldiers who have heard about her have told them so before they started for the concert. They are prepared to applaud and there is a newly learned cheer ready for her at the end of the performance. The soldiers keep quiet during every number, — they are courteous, at least, and they applaud generously after each song; but the only really spontaneous outbursts come after songs with catchy rhythm or funny words. Then the face of every man seems to light up; he really listens; there are insistent calls for repetitions. The singer's outstretched hand is sufficient to stop the applause after the concert songs, but nothing except an encore stops it after a gay, vigorously pulsating song. There are few even of the lighter type of concert songs on the program — is the singer showing the result of her experiments in other camps? — but those few are only respectfully received. Nearly everything has the swing and the life that the soldiers enjoy, with a few super-sentimental ballads thrown in for contrast. The concert is a howling success and the new cheer is given with a will at the close. The artist is doing a great work, but she is doing it at a sacrifice of her concert ideals because she has discovered what the soldiers want. The musician who is expecting to see the signs of the birth of a new and cultured musical intelligence at this concert must be a disappointed man. On the other hand, the musician who is finding elements in his art which help to make the morale of an army and thus to forward the great cause must be thoroughly happy.

In talking machine records the soldier's tastes are the same as those of the general public. The machines have followed the

army everywhere in this war and they have been constantly used. If anyone has doubted the hardship tales of a Y. M. C. A. man, he may soon remove his doubts by sitting in a Y-room at a camp and listening to the same records ground out hour after hour and day after day. The soldier likes operatic arias, especially when sung by Caruso; simple, old-fashioned songs, with little preference as to the singer; tuneful violin records, low-comedy numbers, band records, ragtime, with perhaps a rise in popularity toward the end of this list. Here, as usual, rhythm seems to speak first. I have seen a group of soldiers spend a very happy half-hour in a Y-building playing the "*Miserere*" from *Il Trovatore* over and over. One man sat at a nearby piano and accompanied the record with chords, occasionally hitting the tonality but never missing the rhythmic accent. The others imitated rolling drums with their mouths, or with their fingers and fists on the wooden benches. Every soldier in the room, even those who were following the bidding of the signs on the walls to "write the folks at home," joined in the performance and praised the pianist when he happened to find the approximate harmony at the right moment.

The band is a never ending source of joy and inspiration to the soldier. He will go anywhere if a band accompanies him, will march farther and better, and will never know what fatigue means. To my mind, one of the greatest steps the American government has taken toward improving and maintaining the morale of the army has been the increase in the number and size of bands, with more judgment in the selection of players and leaders. If we need a large army after peace is concluded, I sincerely hope the experience of our officers abroad will influence our government to continue the development of the military band. A good band is an expensive necessity in the army. The soldiers in a regiment which boasts a good band will do their best to make the reputation of their regiment in other particulars equal the reputation of the band. The converse is also true, I believe, to the extent that a poor band makes the soldiers ashamed of the regiment, and the morale as a consequence is less good. The quality of music which the soldier demands from his band is, naturally enough, similar to that which he wishes to sing and to hear at concerts. The music must go first of all to the feet; otherwise it will rarely

reach his head or his heart. Nevertheless, the standards of music in the army may be more readily raised through the band, I feel sure, than in any other way. If the band plays well — and here the soldier is like the average concert audience in that he is more critical of the performance itself than of the quality of the music — anything it plays will be heard with pleasure, despite the insistent clamor for ragtime which is likely to come after each piece of a less lively rhythm. Certainly, the band has a more receptive audience than the individual artist, and a band leader with high musical ideals may be able gradually to change the soldier's musical tastes.

More attention has been given to mass singing than to any other phase of music in the army. Although I had read a great many remarkable statements about army singing, I confess that a brief experience which I had as the song leader of a thousand soldiers astounded me. Most of these men were from rural districts in Louisiana, had had little or no public school training in music, and most of them had probably seldom opened their mouths to sing. Their efforts during the first few minutes were pitiful. Only a few dared to try to sing. They knew no words and no tunes. Their courage came to them gradually through their feet. The officers had asked me to teach them marching songs, and as soon as they had felt the even marching rhythm and had got an inkling of the words and the tune there was no stopping them. I was tired long before they were, although the singing came at the end of a hard day's work. They had not asked for music, but once they had felt the pulsation which thrilled them and had found their voices they could not get enough. One company began to vie with another to see which could sing better or louder. Individuals began to write original verses and to try to make original tunes for their companies to sing. There was no doubt about their genuine enthusiasm. Yet, even after this experience, I was still more surprised when I enlisted in the army to find that singing had been made practically compulsory in the organization to which I was attached. Each man was expected to buy a song-book, — this was the same as a command, since the company officers told us what we were expected to do, — and in the midst of a very concentrated training, involving from fifteen to seventeen hours of work a day, time was found for singing. It was not a matter

of voluntary attendance either, as the companies were regularly formed, roll called, and the men marched to the parade ground for the mass singing. To stimulate the spirit still more, once a week certain companies were designated to furnish a short entertainment to introduce new songs, etc. These experiences showed me that General Bell's oft-quoted statement, "singing men are fighting men," had been accepted as a maxim by army leaders, so much so that they had determined to make all the men fighters by compelling them all to sing.

To be successful an army must be in high spirits, be full of life, have "pep," if we use again the soldier's favorite term. Music alone can be depended upon to permeate the whole mass of soldiers and to arouse the needed spirit. It is therefore a most essential factor in the army. It is probably the most ancient munition of war, certainly much older than powder, shot and shell. The world war has used and improved every possible kind of ammunition, old as well as new, and music, like the rest, has been called upon to play its full part. Musical activities for the first time have been organized. Not music itself, then, but regulated mass singing, army song leaders, trained musicians as band leaders, artist concerts, these are the novelties of the Great War.

As a result of the attention given to it, music has doubtless meant more to the individual soldier than in any previous conflict. I cannot agree, however, with the musicians who regard the demand for music as a sign that music has at last come into its own, that as an immediate result of the war a new and intelligent musical public will arise. Music in the army has been utilitarian, and one of its elements, rhythm, has had to be over-emphasized, while another, melody, has been almost entirely dependent upon the words. The taste of the soldier after the war will be, I believe, no better and no worse than it was before. He will still be far from the position our musicians wish him to attain as a discriminative listener to music of the best quality or an intelligent participant in artistic performances. If music as a fine art grows in popular favor as a result of the war, it will not be so much because of the quantity of music the soldier has absorbed, but rather because the people have been forced to see that music can be useful and necessary as well as entertaining. As a useful



art it may be made a more important study in public school training, and there the education in the best music may begin.

Considerations about the effect of the war upon the future of music seem petty, however, when one thinks of our soldiers and their songs. An art which, even with some of its most essential qualities missing or forgotten, can make life worth living, which can cause thousands of faces to shine with joy and enthusiasm, which can drive away fatigue, which can turn the coward into a brave man and the brave man into a lion, — in short, an art which can soothe, stimulate, inspire, excite, enthuse, thrill, not one, but thousands of men at the same moment, — such an art music has proved itself to be in this war as never before. An army's morale, we are told, is the biggest factor in winning victories. Music has shown itself to be one of the biggest factors in maintaining the morale of the American army.

## THE NEW CITIZEN'S WORK FOR MUSIC

MRS. DAVID ALLEN CAMPBELL

*Editor of The Musical Monitor*

There are in the United States ten million women belonging to an organization known as the National Council of Women. This Council is formed of 31 distinct organizations banded together to confer, examine into, and support worthy movements. The members of this great association are the New Citizens. They have had not only the incentive but an opportunity of an extraordinary nature which the present period of time is giving, for the study of world conditions. America is approaching a time of drastic readjustment, the result of which will be of tremendous influence and power. No custom, ideals, tradition, or prejudice as to sex can prevent women from viewing the situation through their own eyes. They have but to assert their natural rights in this, as they have asserted them in other ways. In other words, we are certain the New Citizen is competent to do her own observing, to do her own thinking, to draw her own conclusions, to devise her own remedies for conditions that have come down to this period unaffected in large part by her influence or her direction. There are age-old problems to be solved, before which the masculine mind, acting alone, has balked. It is time for woman to have a share in both the responsibility and the privilege of attempting their solution. For this the New Citizen is prepared.

Her equipment has come through concentration on facts, through conservation of energy and time, and through personal contact with the things she wished to know about, receiving always with an open mind every thought or suggestion that came her way, working always toward better conditions for the home and its surroundings. Music has played an important part in the work of the National Council of Women. The National Federation of Music Clubs is the one musical organization identified with the Council, and through that Federation is due my position on the Board of Management of the Council and as Chair-

man of Community Music. The results obtained from The National Song Day, December 9th, 1917, the Victory Sing Thanksgiving Day, and the nation-wide interest aroused in the National Conservatory bill, have proven the efficiency of this women's organization.

In viewing the musical situation in America, let us to-day examine some facts and statements. We must be broad and generous and sincere in our viewpoint, or we are useless. In order to view the progressive stages in the development of music in America, let us paint a mental picture of conditions that have existed, that now exist and that we may expect to exist in the future.

In our picture "Yesterday," we see two vessels, — one leaving our shores filled with American students going abroad to study; the other vessel landing at our shores filled with foreign artists. This picture of "Yesterday" portrays a condition that has been existing for years. What has been the result? It brought culture and musical appreciation to our young nation. It also filled the treasury of musical Europe with American dollars. But to-day, a new era is dawning for this great nation, the era of awakened independence, for we have learned that in the future we shall produce in our own door-yards most of the things we have heretofore depended upon our neighbors to supply. For years the creative and executive musical artists of America have laboriously striven to prove that America has a musical soul. Now is the time for our New Citizens to prove their eternal loyalty, not alone to the Government and its activities, but also to our musical organizations, artists, and institutions, and to our own tongue.

The closing of so many European conservatories and music schools has had a decided influence upon similar institutions in America, and has made necessary certain readjustments. Not only have our American institutions been called upon to take care of Americans, both as teachers and students, but as well to supply the educational needs of foreign students and to furnish additional employment to the number of foreign artists who have taken refuge in our country. There is indeed a new and great responsibility placed upon this nation, so suddenly called upon to supply in a large measure the musical needs of the world.

All alert American musicians now have before them a chance, such as has never before existed and may never again appear. This is the golden opportunity to demonstrate our capacity for leadership, the efficiency of our music schools and teachers, and the readiness of our people and government to respond to the demands that will be made upon them.

What do we see in the picture "Tomorrow"? We see National Conservatories under American management in various sections of our wonderful country, and community club houses, where opera is given in English by American artists, and by those of their adopted brothers and sisters who are willing to sing to us in our own tongue. We see the clubs and schools of our country, prosperous, progressive, supplying the conservatories with the best native talent and pledging support to local and native artists, providing community music, establishing settlement schools, looking to the quality as well as the quantity of the public school music that is provided for the children. We see also an effort to raise the standard of music in our Sunday Schools and churches, and in great community festivals, with a revival of the oratorio and other choral works. When the New Citizens pledge support to this kind of work, our picture of "Tomorrow" will quickly become a realization.

A new note is being heard in music education to-day, and those who have not the vision to see, or the ears to hear, should not be allowed to teach music in our public schools. The old note that deals with information, fact, and statement, is being supplanted by the stimulation of the imagination, by stressing interpretation, and by the development of the expressive processes of imitation and memory, — complete knowledge through complete expression. Those old bugbears of progress, hatred of change, and love of what has been, are the only reasons why this new note was not introduced into our public schools long ago.

In order that new musical standards may be established and impressed upon the minds of our people and brought to the notice of the other nations of the earth, we should first add to our governmental system a department of Fine Arts, represented in the cabinet and having under its jurisdiction the shaping of national educational policies. A National Conservatory of Music and Art is most necessary, in order to establish a standard of

merit. A bill is now before Congress to provide such institutions for America's children.

Another great educational movement is that of bringing before every factor of the industrial, civic, and educational life of the community, a realization of the value of music. This, of course, is being done in many ways at the present time, through the schools, the clubs, and the press, but perhaps more than in any other way, through the community music movement. The pioneers in this movement realize more than any other class of citizens, how much the structure of civilization is based on and centered about music. When this fact is conceded, is it not surprising how little has been done to foster the sentiment for music in our country, and to create a musical atmosphere in our home towns? Why have the music clubs and the music teachers been forced to beg for recognition? Why is it that years of pioneer work in every state in the Union, by these advocates of better musical conditions has not received city, state, and governmental support?

It is because the great forces at work in our country, commercial, educational, and philanthropic were not coördinated, and it is only through coördination of these forces that ideas and ideals can become realities. If any one of these forces leans too far in any one direction and becomes too commercial, too educational or too philanthropic, it loses in human interest. The possibilities are limitless if these combined forces can be utilized, and it would no longer be necessary to beg in order to give music its proper place in the world's work. The New Citizens Organization, with its potentiality for truly national service, is the one group properly equipped to undertake this work. The New Citizens' existence is not an offspring of abnormal conditions, nor do they cease their usefulness in times of peace. Their philanthropy is not qualified by economic factors, or rooted in physical needs. When the commercial interests of the country come to the New Citizens, and say "We will strengthen you financially, now take the plans outlined by our educators and put them in operation," then we shall have a combination of effort that will achieve the results sought.

The Board of Management of the National Council of Women in session December 12-13, in St. Louis, enthusiastically endorsed the following plans presented by their Chairman of Community Music, for constructive work the next year:

(1) The movement to make Thanksgiving Day each year an International Song Day, to be observed by Community Singing. Thanksgiving Day now has a new meaning, and we should use our best efforts so to mold public opinion, that henceforth the uniting of all nations in singing the same songs at the same hour, will unite all peoples in thanksgiving and brotherly love.

(2) An enthusiastic endorsement of the bill now before the Educational Committee of congress for a National Conservatory of Music.

(3) The real constructive work for the year is: Pledged support of the plan submitted for the building of memorial community club houses throughout the United States and Allied Countries, and the formation of a foundation to insure their maintenance. The first President of the United States had the right vision when he said:

"In our state of absolute freedom and perfect security, where is the man to be found who wishes to remain indebted for the defense of his own person and property to the exertions, the bravery, and the blood of others, without making one generous effort to repay the debt of honor and gratitude?"

Therefore, 10,000,000 mothers, sisters, and sweethearts of our soldiers and sailors are banded together to assist in commemorating in a practical way the great sacrifice; and we believe that the plan to establish community memorial club houses throughout the United States, and in the Countries of our Allies, in memory of our fallen heroes who gave themselves that others might have freedom and justice, will meet with the active support and coöperation of all peoples. Think what it will mean if in our cities we return, district by district, to the community spirit, and infuse into our political life something of the village neighborliness and kindness, something of the equality and fraternity, that there obtains.

Our men have been fighting for democracy. Let the New Citizens through the Community Memorial Club House effect a real democracy that shall make the city a pleasant place, not only for a privileged few — there is no democracy in that — but for all her children.

(4) The fourth and last plan submitted, was the adoption of a musical creed, outlined as follows:

We believe that—

- 1—Music is a necessity, not a luxury.
- 2—Every child has an inherent right to a musical education.
- 3—Unity through music is a means to civic improvement.
- 4—Patriotism is developed by music.
- 5—The spirit of comradeship — regardless of race or creed — is induced by music.
- 6—Music is the most useful medium in constructive work in a community. The saloon and dance hall are being rapidly abolished; there must be established in their stead places of clean amusement.
- 7—Music tends to encourage a higher form of citizenship.
- 8—Music is a powerful curative for mental, moral, and physical ailments.
- 9—Every city of 25,000 or more should build a memorial community club house, as the fountain head for branches of music and social activity for the entertainment of the peoples of that locality.

We believe that a community music association, with a people's opera and orchestral club as well as municipal bands and community music, should be formed at once as a nucleus for the Memorial Club House in the various cities.

This plan should make instant appeal to the schools of music, as it will supply an outlet for the gifted boys and girls of the community. It should meet with the approval of the captains of industry and chambers of commerce, as it will keep the cities' money in circulation at home instead of sending it abroad. It should appeal to the city and state officials because they surely would prefer to support a community club house, an opera and orchestral association, and municipal bands, rather than prisons, penitentiaries, and reformatories.

We believe these plans should be put into active operation at this time, to help maintain the courage and hope of the nation, and to bring into closer relations the great cosmopolitan communities of our country, so that each group shall become loyal Americans, believing in our institutions, our art, and our ideals.

Herein, we believe the New Citizens will perform a mighty educational work, and make woman a greater force than she has been before in helping to make America not only "The land of the free and the home of the brave," but the home of culture, of art, of inspiration, a land where he who seeks truth is ever welcome.

## HOW MAY THE MUSICAL NEEDS OF THE RURAL COMMUNITY BE MET?

MAX SCHOEN

State Normal School, Johnson City, Tenn.

At a former meeting of the M. T. N. A., I discussed two phases of the problem of music relating to rural conditions over the country in general, but in the South particularly. The present discussion is a completion of the idea I then developed, since it will concern itself with the agencies, means, and methods that are now or that may become available for the introduction of more and of better music into the country school, church, home, — in a word, the rural community. It is of course evident that the success of any plan looking to the accomplishment of this purpose will depend in the main, if not entirely, on the active interest aroused in the people and the school authorities of any rural community, in the subject of music. I use the word "active" deliberately, for in all my experience with the problem I have not as yet come across a single person, teacher, superintendent, parent, or school board member who did not "wish," "want," or "hope for" music in the school, but they were also entirely willing to stop with the wish unless prodded on to more fruitful activity. Furthermore, even after an active desire for music has been aroused in a community the problem is only half solved unless we are able to place in that community a person possessing the knowledge, the ability, and the enthusiasm to cope with the subject and the conditions.

In my discussion of these two phases of the problem I want to keep shy of theory and sky-high speculation, for these things are dangerous habits in the type of work in which I am engaged. The "bookish theoretic" is no assistant of mine in school and community music although he may have his place somewhere else. You must then bear patiently with me if the personal pronoun and the editorial "we" occur with immodest frequency in this talk. A narrative of personal experience, successful or otherwise, is more valuable in this work than volumes of speculation. I am



through with what "ought to be done," and have turned my face to the land of possibilities and necessities. I hitch my wagon to the mule and not to a star.

You will notice later on that I pin all my faith for the progress of rural music in the country school teacher. But let me say also that I do not for a moment fail to appreciate the valuable service that many special agencies interested in this phase of music are rendering at present, or might render in the future. We are all familiar with the great work that the music department of the University of Kansas and a few other schools are doing to carry music into farming sections. From personal experience with this type of extension work I have learned to value it highly, but only because it keeps the music departments in touch with the field and thus helps to keep the class-room work at home on a practical basis. No person who has not been in vital and personal contact with rural conditions and the difficulties that the rural school has to overcome can contribute anything of much value to the betterment of conditions. But it will be realized that all such extension work, no matter how greatly magnified, must be but a drop in an ocean and can not reach the immense field that lies fallow, awaiting cultivation. An agency is needed for this purpose that can reach directly and vitally, every nook and corner of the land. This agency is the rural school and the rural school teacher. It is my conviction that music as a school subject will never be anything more than an "extra" so long as it has to be taught by an "extra" person and not by the regular teacher. In the rural school systems with which I am familiar it will not even be an "extra" for many years to come unless the regular teacher is enabled to put it there.

And here let me say a few words about the special teacher of music for rural schools. A special teacher means an extra outlay of money, and when you touch the business side of a county's educational system you touch it in its most sensitive spot, and a howl of pain will greet your ears. You can overcome any opposition to music in the school on the part of local school authorities by merely assuring them that it will mean no extra financial burden to the taxpayers. Then again, the special teacher can be of little use in the open country where schools are miles away from each other and where roads are almost always in poor condition.

The probability is that the schools that would most stand in need of the help of the special teacher, those located in isolated corners of mountain and valley, would seldom be visited. It is also certain that but few music teachers who had had their training in city schools would be able to adapt themselves to school and social conditions in the open country. Country people resent the superior attitudes that the city bred usually adopt (it may be unconsciously) when in their presence, and a special teacher would almost certainly be considered as a "stranger" not only by the people but also by the teacher unless he or she possessed a marked ability for quick adaptation to every kind and type of changing environment.

So our hope must lie in the only direct agency available to cover the entire field in an efficient manner, in that creature of all burdens, the regularly trained country school teacher. If this person could be given a good practical education in music during her training, and provided she had the support of the school authorities and the people in her locality, the problem would be solved. Here lies the great opportunity of the music departments of our teachers' training schools whose students go out into the rural schools, for in their hands lies the making of the music teacher and also the creating of an interest in music among school authorities and the people. I wish to relate briefly the manner in which I have tried to create these two essential conditions.

My first move was to find out how the county superintendents stood on the matter of music. From the answers received to my questionnaires it was evident that these officials had given the matter no active consideration. A few, however, expressed a desire to have some singing—I suppose they meant hymns by this—in the school. It was very evident to me that a personal campaign among these officials was absolutely necessary. So with the active coöperation of the president of the school I began to come and meet these men at teachers' institutes, conferences, and individually. I pointed out to them the practical value of music, relating it to school attendance, discipline, better teaching, etc.

Let me give an account of my first experience. During the summer I went to one teachers' institute and informed the superintendent that I came there to talk to his teachers on music. That

was a new experience to him and he condescended to give me a few minutes of the morning session on the first day. I made no mention of teaching music in the school but simply let the gathering shout a few simple songs to their hearts content. They evidently liked this, for the next day the gentleman asked me to take up a little more time. He said that it livened up the occasion. The following day he notified me that I might have as much time as I wished, and this time I began to preach music in the school. I also invited the local mothers' association, and a few came. This superintendent is to-day one of my strongest backers in school music, and he is also a member of the state board of education. At a recent superintendents' conference it was my pleasure to hear him say in a public address that music had done more for his school than any other single influence in recent years.

Next we took up the problem with the teachers. We found out that the very great majority of the teachers were ignorant of the most commonly used school songs, were entirely indifferent to the subject, and had never thought of music as having any relation to the school except in the use of a hymn occasionally for the opening exercise. Here then was ignorance and indifference to combat. A campaign was consequently inaugurated, the purpose of which was to convince teachers that they could not very well get along without music in the future, that they were missing an element in their class-room work that would help them and their pupils in more ways than one. This fact was preached and demonstrated to prospective teachers and we reached teachers who did not come to the Normal School through extension work at teachers' gatherings and institutes. A few teachers were persuaded to give the subject a trial in their schools, and we spread the story of their success and enthusiasm far and wide. This proved of more value than dozens of speeches and preachments on my part. I remember one case in particular where the superintendent happened to come to one school in the act of singing. He went away much pleased and told the rest of his teachers about it. He told me himself that in a few weeks envy had placed singing in all the schools of his county.

And now we brought the matter to the parents. At every community meeting or educational rally that I could get to I spoke of the influence of music in making a better school, a better

church, a better social life, and a better community to live in. I even went as far as to relate music to the raising of better and more crops, of keeping the young men on the farm, etc., etc. I took a male quartet, a violinist and a reader to many community gatherings and between numbers would sandwich in a few remarks in praise of music as a social power. A few words with some of the people present after the meeting convinced me that the numbers by the quartet and violinist made a stronger plea for music than most of my speeches. I can not say definitely how much good this campaign among the people has done or is doing, but it is still going on, and we hope to continue it.

But now about the musical training of the prospective rural school teacher. As stated previously, arousing the active interest of parent and school official is but half of the problem, and will yield no results unless the rural school teacher is enabled to put the subject over successfully. What this person should be able to do musically is open for debate, and I am eager for a thorough discussion of the matter. But let me say this as a preface to any discussion: The general complaint of the music departments of our teachers' training schools is that students are not required to take enough courses in music. If they are required to take one course we think they should take two, if two are prescribed we complain that they should have three, etc. These complaints have always appealed to me as confessions of failure to cope with the situation rather than a desire to really accomplish something. Complaint but seldom leads to anything, but adaptation to existing conditions will invariably lead to something. Should every department of the school demand as much time as the music department seems to think that it must have to accomplish anything, the poor student would certainly be in a dilemma. The important point to bear in mind is this, that while a teacher can teach and do so effectively and not teach music, she can not teach and do so effectively without having had a thorough grounding in a great many professional subjects. To adopt the method and material to the time that is allotted to music seems to me to be the only wise policy. With this condition in mind let me give a brief account of my *modus operandi* with teachers in training.

Our first step is to show the prospective rural community worker the application of music to the general problem of rural

life, the maintaining of a contented rural population by the introduction of opportunities for social, intellectual and spiritual enjoyment; and the place and function of music in such a program. But it is in the application of music to the making of a better school that we seek most of all to impress the teacher. Here we keep religiously away from the futile and worn out contentions as to the value of music as a cultural study. With from fifty to one hundred children packed in one room to manage and to instruct, the country school teacher has little inclination for cultural matters. What she is looking for is something that will help her get through the day with least friction. We therefore discuss the value of singing and the phonograph as a class-room utility for opening exercises, for discipline, play ground, correlation with other studies, for interest, etc. With the interest of the teacher aroused in music as a practical tool we gradually lead up to its significance as a study *per se*.

The social center idea is now a very prominent topic as a means for rural life improvement. I therefore devote some little time to the discussion and the demonstration of music as a means for bringing the people of any section into contact with one another. Teachers are shown that the easiest way of organizing their schools into social centers for the people is through music, that it is easier to get up public programs with music than in any other way. It is our plan to demonstrate this type of musical activity in the schools, and in churches within easy reach of the school, with Sunday afternoon programs.

All this discussion and demonstration is but preliminary to the real work, that of giving the teacher the musical knowledge, the material, the ability, and the self-confidence to inaugurate the subject in the school and in the community. The musical material that is to be used in the class-room and the community is first taught, followed by practice on how to use this material. This consists of rote songs for the little folks, standard songs for the upper grades and for community use, and elementary lessons on music appreciation. The rudiments of music and sight-singing I respectfully let alone. I prefer not to ask them to do too much because they would probably end up by doing nothing. I also believe that if most of these teachers will but teach the children and the adults a fair number of good songs and familiarize them

with some standard musical works and how to listen to these with intelligence they will have done an immense amount of good in the vast musical desert that falls to their lot.

You will no doubt note that all my work with the prospective teacher is very matter-of-fact and that it is the very essence of simplicity. But you will also remember that the country school teacher comes up against very matter-of-fact conditions. She is to cultivate a musical desert and her tools must be able to stand the roughest kind of wear and tear. When the land shall have been cleared and the ground turned then there will be time enough to look for a richer musical crop.

REPORT OF AMERICAN MUSIC CONFERENCE**A GENERAL SURVEY OF PRESENT CONDITIONS  
OF MUSIC IN AMERICA****FRANCIS L. YORK**

Detroit

America has at last broken away from the leading strings of Europe, and has begun to think and act for itself in matters industrial, financial, artistic, and literary. Recent utterances of prominent men in all walks of life, frequent editorial comments in the better class of newspapers and other periodicals, the more assertive expression of opinion among educated Americans, all point to greater independence of thought, greater self-confidence, and a clearer vision of America's position in the world of art and letters. We as musicians have been keenly watching the course of events to see what effect the great social upheaval caused by the war will have on music. Many musicians have now subscribed to a musical Declaration of Independence, have cast aside their former disbelief in our own creative ability and their excessive admiration for all music that comes to us from across the sea. To bring about even this much has taken a world war. There are still many who are very doubtful whether musically we can, as yet, run alone. It is the business of our committee to act as a center of propaganda and to publish as widely as possible the facts regarding the present condition of music in our country. I think I may be pardoned then, if I give in a few words some facts regarding what American musicians have done and what we hope still further to accomplish.

The musical status of a nation — and by this I do not mean its position with regard to other nations so much as its inherent right to be called musical — depends, it seems to me, on four things: first, its general appreciation and support of music; second, the ability and excellence of its musicians; third, the attention it gives to musical instruction; fourth, the respect it accords musicians.

In this list I have not mentioned the composer, for I hold that the production of great composers is not, *per se*, a proof that a country is musical. We American musicians have formerly assumed an attitude of apology because we have not as yet produced a Beethoven or a Wagner, but it is perfectly easy to show that great composers do not of necessity come from musical surroundings. Bach, Beethoven, Haydn, Chopin, Liszt, Grieg — none of these were born in great musical centers nor were they the necessary outgrowth of the conditions preceding them. Great genius is a matter of individuality and is independent of time, place, ancestry, race, or surroundings. When the Good Lord decrees that another great composer shall be born, who shall say that there is anything in American life that shall prevent the blessing of that birth from coming to an American home? Let us dismiss the question of American composers by saying that we are not ashamed either of the quality or of the quantity that we have produced, and by asking "Is it not possible that future musicians may regard some American composer now living as the greatest of his time?" The history of music and the history of the other arts afford many parallel cases.

First, do we find in America a general appreciation and support of good music? The answer must be an emphatic affirmative. There is no country in the world where grand opera is so well given as in America. Our symphony orchestras are acknowledged, even by the musicians of the old world, to be the best. I mention these two musical activities because they are usually regarded as being the highest expression of musical culture. More money *per capita* is spent for music and for musical instruction with us than with other peoples, and it is especially significant that it is spent by the people themselves and not by the governing class for the people. A musical enthusiast on a throne may spend on opera the money he receives from the people in taxes, but it does not follow that the people are themselves musical; but when the people of their own initiative spend their own money for music we certainly must admit that they are interested in it. It is the almost unanimous opinion even of foreign musicians who have come in contact with our musical life that no audiences are more appreciative of the best or more discriminating in criticism than are ours. Two representative foreign musicians, Josef Stransky and



Leopold Stokowsky, tell us that "no people is more eager for beauty or acquires it more readily"; that "no people is so tremendously eager for, or so absorbed in music as Americans"; that "many Americans have achieved the highest musical development"; and that they "demand a higher degree of excellence," and that their "appreciation is more universal than in the case of any other people." I could quote many others to the same effect. While I still contend that we do not need to depend upon the approbation of foreign musicians, it is none the less pleasant to find among them a recognition of the true condition of music in this country.

Our second requisite is the ability and the excellence of musicians. It is somewhat difficult to say who are American musicians, as so large a part of our population is foreign born. But the personnel of musicians in America is surely as high as in any foreign country, and it is only necessary to look over the latest musical papers or such a work as Rupert Hughes' "American Composers" in the later editions, to find that a very large part of our musical celebrities are American born and, to an increasing extent, of American training. In addition to these we have at present in America probably the greatest gathering together of the best musical talent of the world ever brought within the confines of any one country. If Germany in the last century could justly lay claim to the musical atmosphere produced by such pianists and composers as Liszt, Rubinstein, and Mendelssohn, none of whom was of German parentage, may we not with equal right say that America, with Paderewski, Bauer, Hoffmann, Gabilowitsch, Godowsky, and dozens of others no less great, offers to the student and musical amateur the finest opportunity for musical development ever afforded by any nation in the history of music? We should not forget, either, that interest in music and the support of musicians in Europe was largely maintained by the large body of American students who, attracted by German propaganda, went from us to them — students who now, please God, will remain in their own land and help to bring about the greatest development in music that the world has ever seen.

Third is the attention given to, and the condition of musical instruction. Nowhere in the world is so much time and money spent on musical education as with us. I have read the statement,

and I believe it to be true, that America spends more money on music and musical instruction than on all her schools, colleges, and universities. Nowhere is the science of music pedagogy so thoroughly studied. Our piano teachers are the best in the world, and the time is now come when our music students no longer feel that they must go to Europe to put themselves in the hands of a "finisher." We as American teachers have often brought our students to the point where they were ready to become fine artists, even *great* artists, only with many a heartache to see them go to some foreign teacher. Too often have we seen them return, with the foundation we have so laboriously built up destroyed, with nothing of value in its place, and have watched their pitiful failures as they attempted to pose as foreign artists. In the few cases where they did really succeed in their artistic career, the thoroughly competent American teacher to whom they owed their success was completely ignored, and the foreign "finisher" received all the credit. This condition, I believe, has now passed, never to return. Music in the public schools is receiving great attention; community music, settlement music work, school choruses and orchestras, music in colleges and universities, music schools and conservatories, free organ and piano recitals, concerts of the highest class either free or at nominal prices — all these show something of the attention that America is giving to musical education.

Fourth is the respect accorded to musicians. The time is now past even in Europe, when a Mozart can be kicked down-stairs by his so-called "patron" and sent to eat with the cook in the kitchen; but class prejudice and class distinctions have not all disappeared in Europe even yet. But in no country in the world does a man's place in society, his standing among men, so depend on himself, on his individuality, his attainments, his personality, as with us. If a man in America is worth while as a man, his being a musician will not stand in his way; if he is a rogue, his being a musician will not save him. It is true that we still have snobs among us who look down on everything that is not preceded by the dollar sign, but in this musicians fare no worse than others. On the whole we have a fair chance and most people will rate us for what we are worth.

I have taken some time in giving these facts regarding the

state of music in our own country because they are not well known. Even musicians are not aware of many things that are in the highest degree creditable to American music, and the general public is, of course, in still greater ignorance. I have wished for a long time that something more might be done to give our own musicians a real knowledge of musical conditions in America. This present committee is the result of an effort made in this direction. It is the duty of the members of this committee to find out what Americans have already accomplished in music. This should include lists of compositions, biographies of musicians, a concise history of music in America, and yearly reports of the progress made during the year, including such musical happenings as have any real effect on the musical life of the people. This committee should make yearly recommendations to this Association of the most feasible plans for furthering the appreciation and the culture of music. In short, it should find out what has been done, and should recommend what more ought to be done. It should, with the help of the Association, do all in its power to promote the study and the knowledge of music, and should act as a publicity committee to spread about as widely as possible all facts regarding the present condition and the most pressing needs of music in our country.

America has within the past few months become the leader of the world in almost all other lines—why should she not be the acknowledged leader of the musical life of the world? She is, she will be, if we can only prevail on our own musicians to see and acknowledge it.

## THE AMERICAN MUSIC PUBLISHER AND HIS RELATIONSHIP TO THE MUSIC TEACHER AND THE COMPOSER

WILLIAM ARMS FISHER

Boston, Mass.

The suggestion that I say something about the relation of music teacher and music publisher will raise the question in some minds as to whether there is any relationship between them except of the most superficial kind; whether the link is anything more than that between the corner-grocer and his customers; or, to put it in a larger way, that between the manufacturer of any commodity and the individual consumer.

If this were a convention of hardware men, any discussion of the relationship between the makers and users of nails would be an elementary one concerning the best nail at the lowest price. But as a body of educators interested in ideas and ideals, it is only natural on your part to ask the publisher if he too is a practical idealist. Unless he can answer this question to your satisfaction I take it for granted that the music publisher stands condemned in your eyes as a mere shopkeeper or a merchant of note-sprinkled paper.

I have a gentle suspicion that it was somebody's sense of humor that prompted him to ask me to address you on this usually avoided topic, not exactly as a transgressor brought to the bar, but perhaps as accessory to the fact, for all purblind dwellers in editorial caves are suspected men. It is perhaps well occasionally to drag forth one of these creatures into the light of day. This seems to be such an occasion.

Now, music publishing is so varied in type that we must eliminate for the purposes of this brief discussion certain classes. For the fake publisher who widely advertises for victims we have no use, for he has no honest place in the community. The writer of verses looking for some one to immortalize them in music, and those who by great effort have gotten on to paper an "inspired" melody and need only words and accompaniment to make their

fortunes, are easy prey. The postal authorities have closed up many of these fakirs for obtaining money under false pretenses, but others still flourish like a green bay-tree. We will throw out also the mere music printer whose simple task is to print the most popular numbers unprotected by copyright in quantities so large that he can undersell regular publishers. These printers take no risk whatever, they print only well-known non-copyrights of achieved popularity. The moment there is not sufficient demand for a number to warrant its being printed in "big runs" of say ten thousand copies at a time, it is automatically dropped from their list. Such concerns are simply and frankly merchants of note-sprinkled paper, nothing more. They are not, therefore, publishers in the finer meaning of that word, although they may fill a certain place in the social economy. To them printed music is a mere commodity, and the fact that all of the music of the world published abroad prior to 1891, and much since, is reprintable without hindrance gives them their supply. They bring nothing new into the world and risk nothing except the chance of printing too large an edition of some old but waning favorite.

Apart from the class just mentioned is the so-called "popular music publisher" or "Broadway publisher," whose natural habitat is in New York's theatre district. Since New York is the stage center of the country, the home of the theatrical and vaudeville syndicates, the great booking center, the publishers of music linked directly or for purposes of exploitation to the stage naturally flourish there. They trade deliberately and methodically in the ephemeral. Their stock is the passing fad or fancy of the moment — coon songs, baby songs, mother songs, the old home on the farm, jazz music, recently of course, war songs, and now welcome home songs. These publishers have their so-called "staff of writers" whose business it is to seize a line here, a topic there, a catchy title from somewhere, and some easily remembered melodic phrases and put them together by well-known formulas. As soon as the product is ready to serve, a drive begins. Hosts of vaudeville and cabaret singers are taught the song and a campaign of publicity is started to artificially stimulate public interest in it. These houses have their paid representatives and promoters in the large cities whose business it is to make the life of stage singers as pleasant as possible while playing their

engagements there, and to see that cabaret singers and dance orchestras become acquainted with the new song. Through the chains of ten-cent stores large editions are quickly distributed over the entire country and a new "hit" is started; it appears on the various talking machine discs and records, runs its brief term, and is quickly forgotten. This sort of thing is not publishing so much as it is a game—a gamble—in which the winnings are sometimes large and quick. The losses of the speculators of course are never advertised. If the real publisher we have in mind is a *practical idealist* then this last mentioned tribe of quickwitted speculators belongs in some other category. It is only fair to say that now and then they publish a song that touches the common life of the great mass of people—and that is certainly worth while, much more worth while than to write and have some well meaning publisher issue an eminently respectable but uninspired still-born song that nobody sings. For the most part, however, the words of songs in the Broadway class are little more than doggerel, and the music to which they are linked is on a corresponding plane.

We have not yet reached our real publisher, at least our typical American publisher, and to understand him when you find him it is necessary to consider his genesis. To do so we must turn over a few pages of history.

In the library of the Massachusetts Historical Society I recently had the pleasure of holding in my hand one of the few existing copies of the first music printed in America, a copy of the ninth edition of *The Bay Psalm Book* printed in Boston in 1698, in the back of which are thirteen hymn tunes in two-part harmony. These few tunes crudely engraved in open diamond-shaped notes without bar lines mark the very beginning of music publishing with us. Perhaps I would better say music printing, or reprinting.

About the first instruction book published in America was "A very plain and easy Introduction to the Art of Singing Psalm Tunes: with the Cantus, or Trebles, of twenty-eight Psalm Tunes contrived in such a manner as that the Learner may attain the skill of Singing them with the greatest ease and speed imaginable. By Rev. Mr. John Tufts, Price, 6d, or 5s the doz." This little book of a few pages was issued in Boston in 1714 or 1715.

In spite of its substitution of letters for notes it reached its eleventh edition in 1744.

A more practical pioneer book was "The Grounds and Rules of Musick explained, or an introduction to the art of singing by note" by the Rev. Thomas Walter of Roxbury. This book, issued in 1721, is said to be the first music printed with bar lines in America. It was printed in Boston by Benjamin Franklin's elder brother John at the time when Benjamin, a lad of fifteen, was learning the printer's trade as his brother's apprentice.

Prior to the Revolutionary War little else than books of psalmsody appeared. A few pieces of secular music were published before this period, but the years of war put a stop to this, and not until 1789, when the first Congress assembled, did secular publishing take a start. Much of this early secular music was patriotic, or the echo of passing events; the bulk of it was altogether ephemeral. Naturally much English music was reprinted, chiefly songs of Hook, Dibdin, Shield, and Storace. Although the names of Haydn, Gluck, Pleyel, Mozart, and Handel appeared with increasing frequency on concert programs, very little of their music was reprinted.

As neither the population nor the demand was sufficient in those early days to sustain music-shops, the books of psalmsody and few instruction books were as a rule issued directly to subscribers and distributors by the author or compiler himself, by his printer, or through booksellers. The latter were the chief purveyors of music and music-books until the close of the eighteenth century. Although music-shops under the name of "magazines," "emporiums," or "saloons" began to appear in the last decade of this century, the combination of book-selling and music-selling carried well over into the first third of the nineteenth century when it was frequently mixed with the sale of umbrellas, parasols, wall-paper, and other mundane articles. The more enterprising of these pioneers issued an occasional song or an instrumental trifle for the piano or for the flute, the latter being the proper instrument for gentlemen in polite society. The bulk of the music and musical instruments were imported from London. That the pioneers led a rather precarious existence is indicated by the constant removals of their shops and the frequency with which they changed hands.

We have not yet found our publisher in the larger sense.

In 1823 a bright boy just out of one of Boston's Grammar Schools entered the employment of a music-loving man who kept a circulating library which had come to him in direct line from a book-shop founded in 1783. He also published from time to time a few pieces of music and reprinted the Waverly Novels as fast as they reached this country. Later the energetic boy, now an organist and choirmaster, became a partner, and, soon after, master of the shop. By 1840 railroads had begun to drive out the stage-coach; the first regular trans-Atlantic steam service then began; there was not a telegraph line in the world. St. Louis had grown from a trading post to a town of over 16,000; Chicago was a frontier village of about 4,500 inhabitants; while Kansas City, St. Paul, Minneapolis and San Francisco had not been heard of. Alone and without financial assistance, though with rivals now forgotten, the quiet and kindly man pushed on and expanded until later he sent young John Church to found a house in Cincinnati; and Lyon & Healy to found the present great Chicago house. He sent his son James to establish a branch in Philadelphia, and his son Charles to New York City. This publishing house, linked directly to post-Revolutionary beginnings — a book-shop of 1783 which sold music, is the oldest music publishing house in the country.

In 1837 the son of a German piano maker came to New York and found employment in a music importing shop. He, too, became in time a partner and, in 1866, sole proprietor of the business, which in his hands gradually expanded and grew with the metropolis to its present eminence. Linked by birth to Europe and its traditions, this business was naturally a channel for the importation of foreign music, and built up a catalog rich in reprints from it.

In 1866, another young music clerk came from Germany to America. He took a position in a Boston music store, liked the place, and stayed. From head clerk he became partner, and in October 1876 launched out for himself as a publisher, but instead of building up a large catalog of reprints he worked on individual lines and issued little but copyrights, chiefly the work of American composers. When he began to do this, men whose names are now prominent in any sketch or history of music in



America were young and unknown. The faith of this loyal, though foreign-born citizen, in American music, and the courage with which he pursued his individual path, deserve high commendation.

I have spoken of these three pioneer houses because they are representative and individual. To sketch the origin of other publishers is beyond the scope of this brief paper.

Let me now call attention to a dominant factor in the publishing of both books and music in this country — the outcome in earlier times of our remoteness from the book and music centers of Europe. In the days of slow travel with the consequent long waiting before an order for a foreign-made book or piece of music could be filled, when moreover there were no copyright restrictions whatever, the early booksellers and music dealers not wishing perhaps to keep their impatient customers waiting, reprinted the books and music most in demand and were often able to market their editions at a lower price than the originals. This practice of reprinting developed with the expanding population and made possible a wide diffusion of both literature and music, the price moreover being kept down and the circulation at the same time extended by the competition of rival editions. While this practice in its later developments has brought the classics and standard teaching material into every music-loving home it has at the same time brought within equally easy reach all the sentimentalities and trivialities of music. It has also done much to bring upon us the reputation of being pirates and shopkeepers. To be sure, it was legally done, i.e., no international agreement was violated, for, until a recent date, none existed.

Just what the status of both music teaching and music publishing would have been in America if no reprinting had been possible is an interesting speculation. One conclusion is obvious — the American publisher would have been compelled to depend altogether upon copyrights, native or foreign, plus the works of European composers free to the whole world by the expiration of their original copyright term. With the latest foreign success shut out except by importation or authorized re-publication, native talent would have been more directly fostered and encouraged.

These reflections lead us at once to that much discussed person, the American composer, who is more or less the victim of his well-intentioned friends — the propagandists. Having been in personal

contact with a host of these composers from John K. Paine, the pioneer symphonist, to Leo Ornstein, the futurist, not to mention other names or a multitude of would-bes, has-beens, and may-bes, it would ill become me to discuss persons or personalities. Moreover, I am one of the tribe myself, for in America the name *composer* covers a multitude of sins. I can, however, speak sympathetically, for I know what it is to knock with trembling hand at a publisher's door. I know the sinking feeling induced by a rejected manuscript, as well as the elation that comes with its acceptance later by a (shall I say?) more discriminating publisher. And I know too well how the clamorous composer looks from *inside* that same forbidding door, a door, by the way, that is always ajar — wide enough open to admit year after year thousands and thousands of unsolicited manuscripts in a ceaseless stream that never dries up in the hottest summer nor for even a moment freezes over in the bitterest winter.

In the two years of 1916 and 1917 the Register of Copyrights in Washington entered in the official records 32,009 new items, but of this avalanche of composition only 15% represented the output of the eight leading American music publishers. The remaining 85% covers the output of the smaller houses, of the popular, the sporadic and mushroom publishers, a small list of foreign entries, and that of the fake publishers. Is it any wonder that the retailers of music complain of over-production, or that weeds crowd out or smother the flowers? Is it any wonder that the better class publishers continually seek to curtail their output and think twice or thrice before venturing with the untried work of unproven and unknown writers? It would indeed be a wonder if worthy numbers were not now and then lost in the shuffle, or buried in the avalanche.

On the other hand piano teachers complain that they have difficulty in finding new teaching material that combines freshness, musical value, and pedagogic worth. The singers and singing teachers cry, "Give us something new, we rarely find the songs we want." The choirmasters complain of the scarcity of new high-grade church music and so continue to use the standard anthems of day-before-yesterday.

Is too much music published, or too little? I am sure that you will agree that too much, far too much, note-sprinkled paper is printed, and too little *music* is published.

Why? you ask. If by chance any one present has tucked away in his desk at home a sheaf of politely declined manuscripts he may feel in his acrid moments that he can very readily answer your question. Doubtless he would also like to ask in return why his manuscripts were rejected when the same publisher or publishers issue so much that is obviously inferior to his work. This last question is the one most often hurled at dwellers in editorial caves.

Both of these questions are natural and they may be answered together.

It is often assumed that publishers, especially music publishers, are a haughty and inaccessible group of men with an inborn prejudice against budding talent; that they are surrounded by favorites who have first consideration while new and better men and women knock at their doors in vain.

If, for a moment, you will think of the many thousands of mediocre manuscripts self-respecting publishers must of necessity decline each year; that the parent of each manuscript loves his own child; that capacity for self-criticism is rarer than rubies; that each writer would have written better *if* he had known how; and then think of the great mountain of disappointment and injured vanity this process continually piles up, is it any wonder that all publishers are looked upon with suspicion?

What is the truth of the situation? What does really go on behind editorial doors? After twenty-two years of ceaseless work behind such a door, and personal touch with the small group of men behind similar doors, let me confess at once that none of these men enjoy saying *No* to multitudes, nor have they time to listen to the chorus of the vanity-wounded or the cry about the neglect of the American composer so far as publishing his music goes. Let me further confess that those who have accepted an American's music not because it was American but because it was worth while as music are often disappointed after its publication to find it passed by in favor of a foreign product.

In spite of common suspicion, in spite of the wail of the disappointed, in spite of occasional editorial blunders, the doors of the American music publishers of the better class stand wide open, and a group of men are watching there with trained eyes for music that is really worth publishing. These men are daily active as preventers of publication, — as rejectors of the unfit.

In their sorting and sifting they occasionally make mistakes for they have neither the power of divination nor do they claim infallibility, but I know that as a body they are looking eagerly for *real music*. No one publisher can possibly accept everything publishable that is offered him. He knowingly takes what another has rejected and when because of overplus he cannot accept a number he is quite willing to see it go elsewhere. Experienced men who have outgrown the hyper-sensitiveness of their salad days are quite ready to pass their manuscripts from one publisher to another, knowing that if none of the better class publishers accept a given work there is probably something the matter with the work itself.

If these men with listening ears and open eyes are ready to welcome native talent, why, you ask again, is not more *real music* published? The answer is shockingly simple — *because it is not written*. The publishers are honestly seeking to publish the best that is offered them. Why are not more great poems published? The answer is the same. Why are not more superlative volumes of fiction or drama issued? The answer is the same — *because they are not written*. For a publisher to turn down a thoroughly worth while composition through either indifference or ignorance would quickly bring its penalty. The live publisher knows that he cannot afford to do this, for his mistake is another's opportunity.

Beware therefore the "neglected genius." We read about him, but where is he? Any man or woman of real talent who has something to say and knows how to say it can find an audience. Publishers are looking for that man or woman. They are not, however, looking for those who think they have something to say and do not know how to say even that, be it a hymn or a big choral work, a first grade piano piece or a sonata, a song for a child or for a concert singer.

In one respect, however, the publisher of to-day confessedly falls short, and that is in encouraging the writers of chamber and symphonic music, obviously the most expensive line of publication. Such publishing can be done at present only with a heavy loss. The utmost possible sale covering a term of years would not cover the large outlay involved. There are more worthy works waiting now than ever before, but greatly increased costs without any corresponding increase in price have so complicated

the publisher's problem that he cannot honestly afford to do much. The hour is ripe for some wealthy music lover to do for American music in its larger forms what Beliaeff in so generous fashion did for music in Russia.

Composer, publisher, and teacher are an inseparable and interdependent group — a triad of which the publisher is the second member distributing the creative work of the first to its natural recipient, the third, for through the teachers of the land, high and low, the bulk of the music reaches the public via pupils and public performers. Whatever makes for a better understanding between the sides of this triangle, whatever brings them closer together makes for progress.

A new and better day is dawning. Music happily has come to function more and more in community and civic life. The standards of teaching have risen perceptibly. It is no longer enough to spend years in translating notes into finger-action while the ear is left untrained and musical perception is without systematic cultivation. We have begun at last to train for *musicianship*. The battle that Lowell Mason fought in 1836 to 1840 to give singing a place in the common schools is being refought in a larger way to give music study in every branch its rightful place in that great training field of the nation — the free school. The school orchestra has come to stay and to grow. We have just been training a great singing army, and have begun to work systematically toward becoming a singing nation.

The pioneer days are over. The American composer from this day on has a richer opportunity than ever before, and the reaction of the war upon him will be in the direction of clearer thought, a simpler and more direct utterance, a fuller voicing of that which is common to all men. He will in the future be less imitative, less a runner after strange musical gods. He will be more himself, more genuine, more self-reliant, and therefore more truly American.

Publishers will wait on him, teachers will seek out his work, artists will be eager to be his first interpreter — not because he was born in this village or that, not for any parochial reason, but because he has something worth while to say in the most subtle and universal of all languages, and because he can say it with eloquence and charm.

## REALISM IN INDIAN MUSIC

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Thirty years ago the artistic possibilities of Indian music were unrealized; indeed one of the most educated Indians in the country, by birth an Apache, is reported to have said, "There is no such thing as Indian music; they have nothing but howls and grunts." Negro music, however, was in high favor, and a little later Dvorák's visit to America was bearing its rich symphonic fruit along that line.

Attention was gradually drawn to Indian music by the researches of Dr. Theo. Baker in his book "The Music of the North American Savages," by Miss Fletcher's book "Indian Song and Story," devoted largely to the music of the Omahas, by Miss Curtis' "The Indian's Book," dealing with music and art among the southwestern Indians, Mr. Lawrence Gilman's scientific analysis of melodies of the Pueblo Indians, Mr. Frederick Burton's life work among the Ojibways of Minnesota, recorded in his "American Primitive Music," and by the articles and compositions in the publications of the "Wa Wan Press," conducted for some years by Mr. Arthur Farwell. It was finally realized that, whatever might be the case among the Apaches, the music of many other tribes possessed elements of vitality and interest that opened an unique though limited field to the American composer, and one not likely to degenerate into frivolity and mediocrity, the great danger of compositions exploiting the music of the negro. Other investigators, some commissioned by the government, devoted themselves to the recording of Indian music, making use of the phonograph, so that thousands of primitive songs are now preserved for posterity in the voices of the original singers, an unique phenomenon in the history of folk-lore.

In examining this music, certain characteristics impress themselves upon the listener. The strongest impression is undoubtedly the beating of the drum, the first sound heard by a visitor approaching a reservation, the pervading accompaniment of his

stay, the last echo of the primitive life he leaves behind at his departure. The drum is the religious instrument of the Indian, associated with all his ceremonials and the indispensable support of his singing; if a drum is not at hand he must beat a stick upon the floor or find some similar means of expressing his instinct for rhythm. A second impression is of the descending line of melody, the climax coming at the beginning, directly opposite to the usual procedure in musical art. The Indian begins to sing under stress of emotion, pitching his voice as high as is convenient, and in intenser moments rather higher, so that exhaustion of the vocal organ soon compels him to descend and he usually ends at the extreme lower limit of his voice. This is similar to his method of making war, beginning with a surprise attack in an attempt to carry a fort at the first rush, and gradually desisting in the face of determined opposition. The third impression is that of the frequent repetition of a short motive, forming a rather regular design quite comparable to the pattern of a Navajo blanket, and often equal in interest and charm to many a civilized folk song. Indian music contains motives as pregnant as those of artistic compositions, and as susceptible of development. A fourth impression is that of conflicting metres, the drum sometimes playing in a different time from the voice, while the song frequently changes from three time to four, two or five. And finally we notice that the primitive singer does not always employ the intervals of our tempered scale. Whether this arises merely from the inexperience of an untrained vocal organ, from an unconscious acceptance of nature's flattening of the seventh harmonic overtone, or from the practical use of a smaller interval than a half step, is not the province of this paper to discuss.

Indian music developed along one other line in the use of the flute for social purposes, and chiefly as an aid in courtship. The Indian lover, with the reticence of his race, made no attempt to express his feelings in words, but would play his flute in the twilight a short distance from the tepee of the object of his affections, and would regulate his conduct by the manner in which she received this attention. Many of these flute calls are of exceeding beauty and quite different in type from the vocal melodies with their drum accompaniment. The clever adaptation of this idea to artistic songs has gained the first recognition for

two well-known composers of the present time. The harp and trumpet were never employed by the Indian in spite of his familiarity with their prototypes, the bow and the horns of animals.

In the use of this material for the purposes of artistic music there are several methods to be employed, each with merit of its own, according to the point of view of the composer. The first we might call the classical method, in which Indian themes are developed in the accepted forms of sonata, symphony, opera, but except for its thematic material the work remains essentially classical or romantic in character; this was the method employed by Dvorák for Negro music in his symphony "From the New World," his "American" string quartet and certain other works, save that his themes were not native melodies, but ideas of his own inspired by them. While this method often produces admirable works of art, the Indian element in it is likely to be as tenuous as the strain of Indian blood in those first families of Virginia that claim a descent from Pocahontas.

A second method might be called the virtuoso method, in which Indian themes are worked up into instrumental fantasies analogous to the Hungarian Rhapsodies of Liszt. Here again the artistic and technical results may be of great interest but the characteristic element is practically eliminated, as it is quite foreign to the virtuoso style.

Finally, we have the realistic method, in which the characteristics of Indian music are strongly featured and set forth with such assistance from modern technic as shall render them most vivid and impressive, without destroying their individuality. This is the method which is most widely practiced at the present time, and with which this paper is chiefly concerned.

The first attempt to introduce the music of the American Indian into art appears to have been made in 1809 by Gasparo Spontini, in whose opera *Fernand Cortex* barbarous choruses of Aztecs are introduced; these, however, were not founded on native melodies, but were purely the composer's imagination of what Indian music should be, and might have served as a warning to the composer's countryman Puccini, whose cowboys in *The Girl of the Golden West* were scarcely truer to type.

Passing over a century we come to the first really vital work of Indian music, the *Second Orchestral Suite* of Edward Mac-



Dowell, now a well established classic in orchestral repertoire. This suite was composed in 1891-2, two years before Dvorák thought of his symphony "From the New World," so that it was really an American composer who led the way in the artistic treatment of folk music, which has been the most original achievement of his countrymen in music thus far. The themes of this well-known work were taken from Dr. Baker's book and are authentic Indian melodies; although each movement contains realistic touches, the interest lies rather in the thematic treatment and the evolution of a finished art product of a highly developed type of beauty from the crude material. The great essentials of life — worship, play, love, war, and death are presented by the hand of a master with a local color that differentiates them from European compositions, and has established the work as a true American masterpiece. In two short piano pieces MacDowell has again treated Indian subjects with remarkable success, though he considered the piano a poor medium for Indian music. These are *From an Indian Lodge*, and the *Indian Idyl*. Both are highly realistic, the first featuring the use of the drum in a ceremonial, the second, the flute in courtship. Some years ago the writer played several American compositions on Indian themes to an inspector of Indian schools, a man who was not at all a musician, but well acquainted with Indian life. None of the other pieces interested him, but when he heard *From an Indian Lodge* he at once became enthusiastic, and said, "That's the real thing, the prayer for rain; I've heard it many a time." As a matter of fact, the melody of this piece is original with the composer, nor had MacDowell probably witnessed the ceremony alluded to, but his unerring instinct led him to reproduce its essential characteristics so that they were immediately recognized by one familiar with their practical details. In this piece there are vivid realistic touches, the curious syncopated rhythm at the beginning, the booming tones of the large drum, and the staccato drum beats accompanying the octave melody.

In the less familiar *Indian Idyl* we have perhaps the most perfectly conceived piece of Indian music ever written for the piano. According to the poetic motto by the composer the first strain is probably a suggestion of the maiden demurely weaving wampum, while at the cadences we hear a few notes of the dis-

tant lover's flute. At the close of the first section these become more pronounced and lead to a short passage which is the very perfection of realistic Indian music — an Indian love song played by the right hand over a triple pedal in the left, which gives the impression of the drum in a different manner from the other piece; at its conclusion the wampum weaving is resumed, the more distant tones of the flute are heard again and we are left face to face with the mystery of awakening love.

The most ambitious treatment of Indian music yet attempted by an American composer is the opera *Poia* by Arthur Nevin, which is one of the few American operas to receive a performance in Europe, but has been strangely neglected in the land of the composer's birth. This is partly due, no doubt, to the unfamiliar story on which it is based, which first became known through Mr. Hartley's admirable libretto. If the Blackfeet legend of *Poia* had found a place in literature years ago, an honor which it might well have shared with "Hiawatha," its inevitable recognition by the American people might not be so long delayed. Those who have been privileged to see the score recognize in it a technic and an inspiration which they believe will eventually place it among the modern masterpieces of operas. Several melodies of the Blackfeet Indians have been introduced in this work, but their treatment throughout is rather artistic than realistic. Much the same method is employed by Mr. Carl Busch in his cantata *The Four Winds*, and in his recent setting of *Four Tribal Melodies* for stringed orchestra, while in his *Indian Legend* for violin, the descending line of the melody and the characteristic syncopated rhythms add strong touches of realism which are happily contrasted with the rising climax at the end; his song *An Indian Lullaby* is one of the three most popular vocal compositions dealing with Indian themes. Two violin pieces by Mr. Cecil Burleigh, *To Warriors* and a *Sun Dance*, have vivid realism in their rhythm, melodic outline, and suggestion of drum effects, while Mr. Arthur Farwell in his *Dawn* has contributed one of the finest of American piano pieces in his artistic treatment of two tribal melodies. The Indian songs of Mr. Charles Wakefield Cadman and Mr. Thurlow Lieurance have attained remarkable popularity, while Mr. Cadman's recent opera *Shanewis*, is said to make frequent use of vivid realistic effects along with its

highly developed art. Mr. Charles Turney, director of music at the Chemawa Indian School, Oregon, has written two suites for string quartet on melodies of the Oregon Indians, which are at present in MSS. and have been played only by the student quartet of that organization on concert tours, but are highly realistic in style, and deserve wide recognition. In his *Indian Air with Variations*, Mr. Ernest R. Kroeger, one of the hosts of the Association, has happily treated an air of the Indian type, in a form rarely used in that connection; he has also written a string quartet on Indian themes; while Mr. Harvey Worthington Loomis, in his *Chattering Squaw*, from *Lyrics of the Red Man*, has carried realism to the limit of the possibilities of the piano, introducing in the left hand part a double drum effect in two different rhythms, and in the right hand setting the Cree melody in parallel fourths and fifths.

It will be observed that most of the composers who have treated Indian melodies, have preferred to use them as thematic material for the accepted forms of composition, especially in large works, and that the most realistic effects are found in short genre pieces and in songs. While Indian music is not liable to become trivial or commonplace it is in continual danger of becoming monotonous. Monotony in music has an artistic value, if used with caution. The most familiar example of its use is in the technical exercise, but to what heights has Chopin raised it in his Etude! No one would venture to bring the charge of monotony against any of the twenty etudes, but nearly every one carries the same technical figure through from beginning to end. The same is true of pieces of the perpetual motion type, like the D major Prelude in Bach's *Well Tempered Clavichord*, the finale of Beethoven's sonata Op. 31, No. 2, of Weber's C major sonata, and Chopin's B flat minor, of Schubert's *Erl King* and of Widor's *Toccata* from the Fifth Organ Symphony. Surely there is precedent enough for the composer who wishes to employ a persistent drum beat throughout his composition, as is the Indian practice.

Indian music also offers an opportunity for bewildering variety in its changing and frequently conflicting rhythms. Five time is quite common, as well as frequent changes from even to uneven measure. The number of successful pieces in five time is small, and almost entirely limited to Slavonic compositions, like the slow

movement of the early C minor sonata by Chopin, and the waltz from Tchaikowski's *Sinfonie Pathétique*. This rhythm is native to the folk songs of Russia but also to those of the Indian; American composers can experiment in it without being open to the charge of plagiarism. The combination of different metres at the same time is also found in Indian music. The writer made his first acquaintance with that fact when an Indian who was hereditary chief of the Rogue River tribe, Mr. R. R. Depoe of Oregon, sang for him the Deer Dance, a memorial ceremony of that tribe. "Do you know what you were doing?" he was asked. "No, what?" "Why, singing in two time and beating the drum in three. How do you do it?" The Indian smiled, shaking his head, and said, "We always sing it that way." He went on to say that the chief singer with his drum was also supported by the middle aged men singing an upward interval which proved to be a minor third, while the old men sang downward a similar interval, the whole making a curious five-part ensemble not unmusical in effect, but exceedingly rare among primitive peoples, the two-part singing of Hottentots and New Zealanders mentioned by Wallascheck being the only other instances that have come to the writer's attention.

People who jump at conclusions have argued that Negro and Indian music should be the foundation of an American development of the art. Such a feeling has been induced partly by the success of the MacDowell suite, the Dvorák symphony, and various other works, which seem to have definite American characteristics, and partly by the operation of this principle in certain European countries, notably Dvorák's Bohemia, Grieg's Norway, and the Russia of the "Big Five."

This point of view does not take into consideration the difference between our vast republic, conglomerate of many races, and a country which has been strictly homogenous in its historical racial development; nor does it even allow for certain other forms of folk music in America, not so strikingly original, but not without representation in art — the Creole music of Louisiana, which gave us Gottschalk's *Le Bananier*, and quite recently Mr. Henry Gilbert's *Dance in the Place Congo*; the New England psalmody, which has led to the sterling church music of Dudley Buck and many later writers in that field, flowering most recently in Dr.

Parker's *Dream of Mary*; the ballads of Stephen Foster, two of which have received fine settings for string orchestra by Mr. Carl Busch; the Civil War songs, which were not overlooked by Mr. Frederick Converse in *The Mystic Trumpeter*; the inviting field of cowboy lyrics, and the "lonesome tunes" of the Tennessee mountains as yet scarcely touched upon in music; not to mention the more alien Chinese music found in California, which Mr. Edgar Stillman Kelley has made peculiarly his own. In passing it is interesting to note that Mr. Kelley in his *Aladdin Suite* has given us the first impression of aviation in music in the number entitled *The Flight of the Genii with the Palace*. Up-to-date conductors should feature this number on their orchestral programs, as we can scarcely find elsewhere such graphic suggestion of the motion of flying!

Indian music is only a limited field, an interesting bit of genre for the American composer, and will probably hold about the same position in the repertoire of American music that Indian subjects enjoy in American literature. We have the tales of Cooper, the epic of Longfellow, the histories of Parkman, and little else save scattered stories, poems, and essays; in music we have MacDowell's suite, the operas of Nevin and Cadman, various songs and short pieces for piano, violin, quartet, and orchestra. A little more may be added, but the field is so limited, its characteristics so sharply defined, that no wide departure from the present types is possible without the loss of its distinguishing features.

It has often been pointed out that there are three stages in the musical development of a nation;—first, the imitative stage, where the musical culture of another nation is being assimilated, as Italy in the 16th century assimilated the Netherlands music, or as Germany in the eighteenth century assimilated the Italian; second, the folk music stage, when a nation becomes conscious that the musical instincts of its own people are capable of artistic development, as Bohemian music found itself with Smetana's *Bartered Bride* and Dvorák's *Slavonic Dances*, as Spanish music is beginning to find itself at the present time in the works of Granados, Albeniz, and others; and, finally, the original stage, when a country produces masterpieces of its own, vital with its own national characteristics, like France and Russia of to-day. It is probable that America is now in the folk music stage—let

us hope the imitative stage is largely past — and that the present interest in artistic uses of Negro, Indian, and other folk music presages the near approach of a period of original American masterpieces. The possibilities of American literature for musical settings have been shown in works by European composers, such as Coleridge Taylor's *Hiawatha* and Puccini's *Madam Butterfly*, each its composer's highest achievement; while *Rip Van Winkle*, *The Fall of the House of Usher*, *The Devil in the Belfry*, all well known American works, are being requisitioned by European masters. We need a Monroe Doctrine in music. American composers should not view with indifference this invasion of their peculiar field by European masters, but should turn from medieval chivalry and continental court life and make America interesting in music, as Cooper, Clemens, Harte, Cable, and others, have made her interesting in literature. Said George W. Cable to the writer some years ago, "America to-day is as full of romance as Europe in the Middle Ages." Here is one who had the vision and realized it in his own works. What better hint could be given to the American composer; — "America to-day is as full of romance as Europe in the Middle Ages!"

REPORT OF VOICE CONFERENCEPRINCIPLES AND PROBLEMS OF VOICE  
TRAINING

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In venturing to speak on the principles and problems of voice training I am sensible of the fact that observations on this subject are usually accepted as tentative rather than absolute and final. That there are principles of voice production that are constant and invariable I have no doubt, but to reach an agreement on what they are is a consummation which has hitherto successfully eluded our combined efforts. What these principles are seems to be a matter of geography, environment, heredity, racial characteristics, and I should not wonder if digestion figured in the equation in certain instances.

The only agreement reached so far is the agreement to disagree. At the very beginning the singer is confronted with a problem altogether unlike that which presents itself to the instrumentalist. He must form both the pitch and the quality of his tone as he uses it. The necessity of thus forming the quality of the voice has evolved that remarkable species, the voice teacher, whose mental operations are hedged about with ambiguity and shrouded in mystery, and his deep, dark sayings tend rather to complicate than to elucidate the subject.

In his attempt to formulate a system that will produce a good voice in defiance of age, color, or gray tissue, he sometimes urges his imagination to astounding flights; and theories innumerable, ranging from the profound to the absurd, are made the basis of vocal methods. The result is that things diametrically opposed to each other in action, purpose, and intent are offered as a panacea for all vocal ills.

Why is this so? The vocal instrument, by reason of its nature, readily lends itself to speculation. It is capable of producing such a wide variety of tone qualities that the human mind,

in whatever state of refinement or crudity it may be, can cause it to produce tone corresponding to its demands. Therefore I submit that the most serious problem in voice training is the ear of the teacher. The teacher demands of the pupil a tone that satisfies his ear (which means his taste), hence the voice of the pupil becomes a reflection of the taste of the teacher, whatever that may be. If the teacher's taste is unformed, as is sometimes the case, instead of setting up correct ideals in the mind of the pupil, he perpetuates his own crudities. Hence the force of my proposition that the ear of the voice teacher is the most serious problem in voice training. I regret that its immediate solution does not seem probable.

The beginner, be he student or teacher, is looking for rules that will not fail. Both are more interested in learning how to do a thing than they are in the thing itself. To say to them that the rules of singing have their origin in what sounds well, that first of all their tone concept or taste must be right, leaves them high and dry with no method of procedure.

It will be a long time before all ears agree, but there are things about which we should no longer be at variance.

It cannot be denied that a vocal instrument may produce tone ranging from very good to very bad. What shall be the process? Shall tone quality originate in the mind and exist there as a definite mental picture, and this mental picture cause an automatic response in the vocal instrument, thus controlling it by indirection; or shall we avoid the trouble of thinking a beautiful tone and by consciously adjusting the larynx, tongue, lips, soft palate, etc., trust that it will produce a beautiful tone regardless of our thinking? These two processes, direct control and indirect control, constitute one of the problems in voice training. It should be solved, for both cannot be right; but up to date the profession is by no means of one mind in the matter.

Another point upon which the members of the profession cordially disagree is that of imitation. In forming the pupil's tone-concept is it wise to give him an example which he may imitate, or shall the teacher rely upon whatever other plan he may have in mind for securing the right tone quality? To my mind this depends upon what is understood by imitation. It is urged that to ask the pupil to imitate the tone of another tends to destroy



his individuality. But this point of view is untenable. What the pupil should be asked to listen for, to hear, and to imitate, are the elements of a musical tone, not the tone of a particular person; for example, freedom, sympathy, color, resonance, etc. These elements of the pure singing tone are in evidence in every rightly produced voice, whether it be high or low. I would not make imitation the whole of voice teaching. If the teacher cannot produce a tone in which the elements mentioned are clearly noticeable he should by all means shun imitation, but if he can, I am convinced that he is better equipped than one who cannot. There should be a general clearing up of this point.

Another point upon which, to date, there is a lack of agreement is that of physical sensations associated with tone production. I am told that there are still many singers who depend upon a sensation in the head to determine whether an upper tone is good or bad. That there is a feeling of vibration in the head cavities when the upper tones are rightly produced will not be denied, but that sensation may also be present when there are undesirable elements in the tone. A tone is something to hear, and why one should depend upon the sense of feeling to determine the value of a thing which is entirely a matter of hearing does not at this moment seem clear.

Another point about which some teachers feel deeply is that of standardization. This means that a certain tone quality shall be adopted as the standard and that all teachers shall teach it. Further, they shall all teach it in the same way. This is what they call *getting together*. When it is asked whose standard shall be adopted, whose method of teaching shall be followed, every teacher, with becoming modesty and entire absence of hesitation, says, "Mine, certainly." Did you ever see a voice teacher who did not believe in himself? History does not record a single exception. I think of all the vagaries advanced by sinning mortals that of standardizing tone quality is farthest removed from sanity. If this could be done it would destroy the one great charm of the human voice, namely, its individuality. Is any one sufficiently optimistic to believe that all such things as racial characteristics, language, environment, tradition, philosophy, religion, ages of experience, which crystallize in habits of mind, and which in turn produce physical types and vocal organs through

which these mentalities may express themselves, can be lightly swept aside or made to conform to a vocal theory? It is physically and psychologically impossible. We might as well try to standardize boils or earthquakes. This mental confusion should be cleared up.

Another problem that might be considered with profit is the mentality of the pupil. In order that the seed may grow and bear fruit the soil must be prepared. Do we devote enough time to finding out the mental attitude of the pupil, his degree of receptivity, what his mental training has been, his reasoning power, concentration, industry, and perseverance, his musical experience, his natural gifts? These things are all necessary to know because our teaching must be adapted to his state of mind. The pupil must be in a mental condition to receive the lesson or it will produce no effect. I suspect that sometimes, failing to study the pupil sufficiently, we talk over his head. It takes most of us a long time to discover that truth is simple and that it is most effective when simply expressed. We should not forget that the pupil is the problem, that we are training his voice, not our own, and that our teaching must always be adjusted to his needs.

The question of musicianship is another serious problem in voice teaching. Shall we insist that our pupils be well grounded in the principles of theory and history of music, piano playing, and that they shall have as wide a hearing acquaintance with good music as possible? Shall they be taught to read music intelligently, that is, systematically, or shall we allow them to continue guessing at it? All of these things are necessary as a basis for correct musical judgments, and yet they are very generally slighted. The voice teacher no less than the instrumental teacher should be an educator, and how one can be an educator without a comprehensive understanding of music is another thing which is not clear.

To my mind the training of a singer is a serious matter. In many instances it means the success or failure of a human life. It means re-forming a human nature by developing in it everything that is good, beautiful, wholesome, and worthy of perpetuation. To undertake the responsible work of the singing teacher with no larger grasp of the meaning of music than the ability to sing a few ballads indifferently is nothing short of perpetuating

ignorance. Something might be done with profit along the line of better preparation before beginning to teach.

But I am inclined to think that the most difficult thing in voice teaching is to be able to see its simplicity. Truth is inherently simple and we delay its natural operation by believing so many things about it that are untrue. We hedge it about with speculation, fancy, and fallacy, and so disguise its real nature. So long as we make things which are untrue a part of our educational system the results are unsatisfactory, and thus we suffer for our ignorance. The process of training a voice is simple, very simple. In fact so simple that many will not believe it, but I may add that it requires a considerable amount of time and a vast amount of thinking to reach the point where its simplicity becomes apparent.

Most of us have an attack of intellect at one time or another, and while we are in that state of mind nothing short of the problems that have baffled the ages is worthy of our consideration. We revel in the profundities of the universe, and the thought of being scientific is particularly agreeable. Apparently many do not want voice training to be simple. It deprives them of much impressive utterance.

But if we follow anything to its last analysis what do we find? We find that it exists first as idea, whether it be the simplest mathematical proposition or the creation of worlds. In the present condition of the human race when we wish to transfer an idea a medium is necessary. The pianist uses the piano; the violinist uses the violin; the singer uses the vocal instrument with which nature has provided him.

If we wish to do anything well we must first have the right idea of it. The right idea of the singing tone is knowing its elements. The pure singing tone is full, rich, smooth, steady, resonant. It has freedom (mental), sympathy (mental), firmness (mental). It must be able to express joy, sorrow, reverence, pity, courage, all of which are states of mind, and before the singer can express them they must be a part of his mental equipment.

The next step is to see that the conditions are right for the expression of these ideas. In other words, that the vocal mechanism is in condition to respond to the demands made upon it. It is not in right condition until it responds automatically to every

idea of the singer. To do this it must be free from all interference, intrinsic and extrinsic, and the breath must be under perfect control.

When a pupil comes to you and produces his tones badly there are only a few things wrong with him. Either he does not know a good tone, or the conditions are not right for the expression of a good tone. It may be one of those things or the other. In the beginning it usually is both. No matter how badly your pupil sings if you will work on these two things, namely, tone concept and right conditions, that is, improve his taste and show him how to free the vocal instrument and manage the breath, you will find that his voice will immediately begin to improve. How simple it is.

I have mentioned some of the principles and problems of voice training. I hope the papers and discussion which are to follow will elucidate these difficulties, and that we may all have a clearer vision of this important subject.

## THE RELATION OF THE SINGER TO HIS INSTRUMENT

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This paper will cover in a brief outline the relation of the singer to his instrument, and the relative importance of psychology and physiology in the training of a singer. Truly this is as broad a subject as one could possibly choose, and we can merely touch lightly on some of the practical fundamentals.

Ruskin in one of his works says, "The singer who rightly disciplines and never overstrains his voice is a political economist in the true and final sense."

Bacon says, "He who understands the thing proposed obtains his end, and every artificer rules over his work."

Wm. Byrd in his book, "Psalms, Sonnets and Songs," published in 1588, gave eight reasons why every one should learn to sing:

1. "It is a knowledge easily taught and quickly learned — where there is a good master and an apt scholar.
2. "The exercise of singing is delightful to nature, and good to preserve the health of man.
3. "It doth strengthen all parts of the breast and open the pipes.
4. "It is a singular good remedy for a stuttering and stammering in the speech.
5. "It is the best means to procure a perfect pronunciation and to make an orator.
6. "It is the only way to know where nature hath bestowed a good voice, and in many that excellent gift is lost because they want art to express nature.
7. "There is not any music of instruments whatsoever, comparable to that which is made of the voices of men, where the voices are good and the same well sorted and ordered.
8. "The better the voice the meeter it is to honour and serve

God therewith, and the voice of man is chiefly to be employed to that end.

"Sweet singing is so good a thing,  
I wish all *men* would learn to sing."

Dowden says, "To quicken one's life into a higher consciousness through the feelings is the function of song."

Fanny Raymond Ritter, one of the best writers on music, says, "The power of song is as deep as it is universal. It gives a liberal course to many noble enthusiasms wrongly defrauded of expression by the cowardice of conventionality. It enlivens labor and society, exalts religious feeling, and transfigures even the crime and horror of barbarous war."

There is also a saying that "A singing man is a happy man, for man never sings when he is in pain or misery, or is plotting miserable things."

Thackeray in his lecture, "Charity and Humor," says, "At a Burns' Festival I have seen Scotchmen singing Burns, while the drops twinkled on their furrowed cheeks, while each rough hand was flung out to grasp its neighbor's, and dear delightful memories of the past came rushing back at the sound of the familiar words and music, and the softened heart was full of love and friendship and home."

The manager of one of the large missions in Chicago says that when nothing else will reach the unfortunate and depraved men entering the mission, as a last resort songs will awaken memories and quicken feelings long thought dead, and mark the commencement of a new life entirely, filled with higher ideals. And we have seen the power of singing in our own Army, and in our Liberty Loan and other campaigns. Quite recently the experiment has been made in putting up some very large buildings, of using bands to furnish music, and a marked increase has been noted in the amount of work accomplished. Yet none of these have the wonderful effect that the singing voice gives to all listeners; an effect that is indescribable when produced by a really great and true artist who knows how to send forth his message in a truly scientific and natural way. We are held spellbound by the wonderful beauties uncovered during the singing, and by the marvelous art expressed.

Applying the reasoning from the higher sense of mind to body, or mental philosophy (as psychology is very aptly termed), to the science of vocal and musical culture, is gradually gaining recognition, as its tendency is to raise the study of music and voice to the position it certainly deserves, of a profession based on scientific laws, which are both practicable and demonstrable.

For years the method used in teaching music (especially voice) by those who have had no special training, has had a tendency to dull the intellect, to destroy health, and to create serious depression, these conditions being caused by a lack of knowledge on the part of the teachers through a neglect of the absolute essentials of the art. This condition is also aggravated at the present time by the constant influx into the "market" of vocal teaching by piano teachers who think one has merely to play a few scales and arpeggios and accompaniments in order to teach the most beautiful of all arts, the art of singing, and to train the human voice, the most delicate of all instruments. At present there is no law to prevent this, as there is in the legal and medical professions. No corrections of wrong tones, bad quality, harsh or guttural sounds, straining, forcing, etc., are made by these teachers, because they do not realize that the pupils are doing anything wrong. No suggestions are made to remedy these defects, no accurate advice is given for song interpretation, expression, phrasing, enunciation, pronunciation, and articulation. Why? Because these so-called *teachers* have never grasped the mental side, do not realize that these things must be studied and understood, that they should know how to use, in their instruction, the scientific laws relating thereto. Science must explain facts based on those things which it has proven and found to be true, in order that we may safely and successfully act on the knowledge thus gained.

We have in the study of art three factors, viz., experiment, imitation, and law. Experiments very many times fail in their object; and imitation, or mere copying, is a very slow, tedious, and sometimes unsatisfactory process, especially where the example given is defective. Law gives us the safest plan to rely on, as we have certain principles upon which we can base our science and measure our actions.

We must realize in regard to the voice that we have a much more difficult problem than has the teacher of mechanical instru-

ments, where the player has the assistance of both his eyes and hands. In learning to sing we have to express ourselves through an invisible thing that is a part of ourselves. Therefore, we must rely upon mental philosophy (psychology), as the science that affects singing most strongly. In studying the voice from this viewpoint, we must be guided by the results of discussions, both for and against certain statements, and the results obtained must be those which convince us that there is a correct definition or plan upon which we can rely.

The ruin of many voices is due to the mind being trained and instructed to force production of tone in the vocal instrument, instead of realizing voice as a natural expression or outpouring of an inner physical law, and not of an artificial or forced condition.

The special characteristics of the old Italian school were clearness, smoothness, beauty, intensity, range, and ease. In order to secure these conditions we must mentally grasp the fundamental principles governing each subject individually and all of them collectively, and learn what to do and what not to do, remembering that the mind forms the idea of action, and the body instinctively responds.

James M. Baldwin, in his work, *Feeling and Will*, says, "The centers for sight and for arm movements, for instance, or those of hearing and of vocal movements, have connecting pathways before them." Therefore, we see that the application of this law in singing is that the voice is guided by the hearing as the singer mentally sings the song, the vocal organs adjusting themselves to produce the sounds thus mentally planned by that inner self seeking to gain expression through a mental conception of what is necessary for the proper interpretation of the song. We must learn to listen to ourselves with the greatest care when singing, and never accept any musical tone that does not in every way satisfy the ear in beauty, clearness, and smoothness, as well as in expressiveness. We must be more exacting in our demands for a higher state of perfection in all the branches of singing.

Many, many works have been devoted to the physiological aspect of voice training, and much useful information is given, but in this as in other branches of study, a man who works only from the physiological point of view becomes so imbued with his ideas that it culminates in a form of disease, in that he cannot



see the subject from any other viewpoint than his own, and so to him there is absolutely no other. For instance, from a certain book discussing the anatomy of the vocal organs, we have the following:

"Question—From what physiological cause does the head voice result?

"Answer—The register of the head voice results from the arytenoid corones, which are approximated, and thus leave only a limited space for the passage of air through the inter-ligamentous glottis. By this means a contraction takes place in the inter-arytenoid glottis when the inter-ligamentous glottis is undergoing relaxation."

And still we wonder at the increase of crime! Think of "undergoing relaxation" in such a general mix-up and free-for-all of such terms, even if the so-called parts did not move at all.

And yet physiological knowledge has its own distinct value, not entirely by itself perhaps, but in conjunction with psychology. Every teacher must be benefitted *to some extent* by a knowledge of the machinery which is put into action in singing, although this knowledge alone will not make him a good teacher. An artist may know the mechanical construction of a piano, organ, violin, etc., in order to remedy some defect that may become apparent at some time. Although this knowledge *alone* will not make of him a wonderful player or a good teacher, it will help him many times to remedy imperfections in his instrument, and thus give him an opportunity to express himself better through a perfectly balanced and even-toned instrument.

A knowledge of the physiology of the voice, studied from a rational point of view and not from the faddist's platform, must certainly be a benefit to one who wishes to give the best instruction. Surely it is worth while to know what is wrong from a physiological basis, and to know what is causing this wrong effect physiologically, and how to remedy such wrong action. Telling a pupil that the voice is produced in the head, in the nose, or some other place, or that you must *place* it here or there, or somewhere else, is not physiological knowledge, it is merely an *idea expressed by the individual teacher*. Tone may be perfect at its point of creation, and yet by going through a process of abuse, forcing, and straining, in its upward career, its beautiful quality

and character is entirely changed and destroyed, and here is where a knowledge of what is wrong physiologically will help to remedy the defect. Again, in explaining exercises for *breath control* it is of great advantage to know physiologically the action of the diaphragm, and also the exact part of the body containing the lungs, for there still seems to be much uncertainty as to their location, judging from the undulating ocean wave movements made by some singers in an effort to breathe.

Physiological defects in tone production can undoubtedly be corrected through a knowledge of the principles of physiology, but the "art of singing" is mental, and therefore psychological in its higher forms. However, there are certain physiological facts which should be mentioned to the singer in order to show how to overcome wrong action of the vocal instrument. For instance, when there is a decidedly tired feeling in the throat, with severe aching pains, after singing, a physiological condition is present which, with a knowledge of the wrong action taking place, can be remedied by certain exercises bringing about flexibility and freedom.

We are gradually arriving at the place where certain facts on both the psychological and physiological sides are becoming established, and the large numbers of earnest and conscientious vocal teachers are gradually overcoming the evil with the good obtained from the scientific knowledge they have gained from their years of hard study and practical work.

Singing is without a doubt more psychological than physiological, as the mental attitude of the singer controls to a large extent the character of the voice and the interpretation of the song, although the physical condition enters into the ability to reflect energy and to sustain the big dramatic phrases.

A singer in good physical and supposedly good mental condition who yells a ballad without any change from beginning to end, does not need physiology first, for we have evidence of his superiority in this line. What he needs first is a different mental grasp on the situation, a training in musical conception, and a knowledge of how to hear correctly his own voice, and how to use it to express the idealism of the song, bringing out the correlated beauties of both words and music.

Wrong tones are generally produced by a wrong mental con-

cept of something imagined that should be done in localizing the so-called effort to produce a certain quality or quantity of tone, thus producing a wrong action in the vocal instrument. This can be corrected by special exercises to change the wrong physiological action, with an appeal to the mind as to the quality of tone desired, thus equalizing matters. The physical will always obey the mental conception with the desired end in view.

Special exercises for the purpose of giving flexibility and freedom are necessary to bring about a normal physical condition of the instrument, and these exercises used with the mental process of listening attentively to the tone produced, with absolute consciousness of ease, is the goal to which we are all working for the fullest expression of all that is beautiful and noble in the art of song.

Psychology has been termed the science or knowledge of the facts of consciousness, covering perception, feeling, emotion, concentration, and attention; and this mental conception is what must precede the act of vocalization.

A beautiful tone and ease in producing such a tone can never be divorced, for the mental conception can be produced in a physical manner only when there is perfect freedom in action to allow perfect expression of self. The expressions given us in singing in the different forms of sound, as in a whisper, or a suppressed tone, to fit the interpretation of the text, or in the big intensity of a declamatory or dramatic phrase, or in the medium tone of ordinary song, are all governed by the mental attitude of the singer.

We must learn to listen to our own voices, to see whether we are expressing the quality of tone we desire to give out, in order properly to interpret the song, with all the beauties and purity of tone and expression that can be given from that inner feeling or real consciousness which reflects only all that is noble, good and true. By centralizing on the physical effort to produce tone, a condition of rigidity in the vocal instrument is produced, instead of flexibility. As no two voices are alike, we must not try to have produced a tone based on a rigid formula of quality and quantity, but must seek to bring out the individuality of the voice.

We must hear the pitch desired, the quality of tone called for

from the text, and hear the effect mentally for producing a sound which will incorporate all these things, as the mentality of the artist is expressed through the vocal instrument and not on it.

Plato in his system of education stated that music should be the first and most important study, speaking especially of the effect of harmony and rhythm on the lives and characters of people. We must learn to listen more closely and intelligently from an artistic and more spiritual idealism, rather than from an overburdened sense of technical knowledge. Learn to awaken the inner sense which brings us to a more perfect condition of peace and happiness, and thus help the great cause of the brotherhood of man by spreading this wonderful idea of universal harmony, expressed through the vocal instrument, in love and service for all.

## WHAT THE VOICE TEACHER MUST KNOW

JOHN C. WILCOX

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I have been asked to address you about "The Voice Teacher's Equipment," or "What the Voice Teacher Should Know." In order to bring the discussion within reasonable time limits and keep it in focus, I shall take the liberty of embracing the imperative mood, and talk to you about "What the Voice Teacher *Must Know*."

I suppose that the superlatively equipped voice teacher *should* know everything that it is possible to know about the science of voice production and the art of singing—the sum total of the world's best information. That would mean all that science can reveal about vocal tone; the principles of modern pedagogy with all the scientific-psychological ramifications; the history and content of song literature; music, structurally and esthetically. Most of us acknowledge limitations either of mental capacity, time, or opportunity, which would put such erudition beyond us. Granting that the ideal voice teacher might have such an equipment, we will stand him upon his pedestal of erudition and let him enjoy the rarified atmosphere, the while we face the everyday problems of the average teacher, and try to determine the minimum working equipment that will justify a man in claiming the privileges and responsibilities of the voice teacher in this day and age.

We should bear in mind that the test of a competent teacher is not his fund of abstract knowledge, but rather the knowledge that he is able to apply in his work to the end that his pupils may gain adequate results from their study under his guidance. A learned man is not necessarily a teacher; applied knowledge is all that counts in the studio.

It may possibly help to focus our discussion within comprehensive boundaries if we contemplate for a moment the practical results in his pupil-product that indicate an adequate equipment for the voice teacher. While recognizing that the individual

problem in voice teaching makes it difficult to grade results as accurately as is possible in most other lines of pedagogic endeavor, there are certain fundamental things that should be revealed in the pupil-product of any teacher who claims efficiency in his work.

The average vocal student who has devoted an adequate amount of time and industry to the subject should emerge with:

- (1) A correct habit of breathing.
- (2) The ability to produce throughout his range a tone of free resonance in song diction that is characterized by correct vowel forms, distinct enunciation, and cultured word utterance.
- (3) A sincere and musicianly style in the delivery of songs within his scope.
- (4) A basic knowledge of standard song literature.

Students of exceptional talent and those who have the advantage of a thorough foundational training in music prior to their vocal studies will have a more extended equipment than I have indicated. Those of subnormal talent or with particularly vicious vocal habits fixed before their study, may fall short of it. I believe, however, that I have indicated a fair equipment for the average student as evidence of adequate guidance by the teacher.

I will now endeavor to indicate what a teacher must know in order to insure such an average pupil-product as has been suggested. He must know:

- (1) How to establish the natural breath impulse in its application to vocal tone.
- (2) How to detect and eliminate interference with the involuntary muscles of the vocal organism.
- (3) How to lead the pupil under the indicated condition of muscle freedom into the complete use of his resonance chambers.
- (4) How to secure from the pupil the utilization of this complete tonal resonance in pure phonetic vowel-forms.
- (5) How to direct the use of these vowel-forms in word-forms so that pure vowel utterance shall be combined with distinct enunciation of consonants in the accepted pronunciation of classic speech.

- (6) How to apply this product of tone and diction to the requirements of melody-speech, or song.
- (7) What vocalises and song-studies are best calculated to develop the student's control, range and power of tone and to contribute to his musicianship.

Naturally, this is an outline of phases rather than a complete catalogue of the specific things that the teacher must know. To qualify under any one of these headings would imply a considerable amount of specific knowledge. On the physical side there would be required a comprehensive knowledge of the structure and functional habits of the human body insofar as the organism involved in breathing, phonating and resonating is concerned. There is implied a knowledge of pure vowel forms and such a sensitively trained ear as would insure immediate detection of any deviation from such forms. There is further implied a knowledge of classic language forms and the technic of syllable and word utterance. Finally, there is implied such knowledge as shall encompass the problem of adjusting the vocal tone in language utterance to the requirements of the extended range of song, and at least a basic knowledge of song-forms, together with an acquaintance with classic song literature.

You doubtless noted that in my catalogue of the voice teacher's equipment as I regard it, I emphasized the "knowing *how*" rather than the mere "knowing." Knowledge of his subject is an indispensable part of the teacher's equipment, but the most complete knowledge will not make him a teacher unless he knows how to impart it to his students in a way that will meet their individual problems. Under existing conditions, it is indeed difficult to advise the young teacher where to go or what to do in order to acquire this "know-how." Aside from a few summer classes conducted by teachers who specialize in vocal pedagogy, there is almost no opportunity for the student wishing to prepare himself for teaching to take advantage of any systematic course that will give him the desired basis. Even with the best of preparation, there is nothing but actual teaching experience that will fully develop this "know-how" faculty. Without adequate preparation, the young teacher must be an experimenter for a considerable period, and even though he possess the latent ability to become, eventually, a successful instructor, he will be almost

sure to make many mistakes, at the expense of his pupils, during the period of experimental evolution.

The mere fact that there has not before this been such an insistent demand for preparatory schools devoted to the education of vocal teachers as to bring them into existence is evidence of the slipshod methods that prevail in this field.

I fear it is true that the majority of voice teachers drift into the profession on the easy waters of that well-known stream which follows the course of Least Resistance. Having begun the study of voice through an ambition to develop performing proficiency, they have concerned themselves solely with the problem of their own personal advancement until, sooner or later, the opportunity and the coincident temptation came to use whatever knowledge they may have acquired to their financial advantage in giving lessons to others. Never having studied with the idea of teaching, their knowledge of teaching principles is limited, at the time when they thus undertake the guidance of others, to the procedure followed in meeting their own personal problems, save for such deductions as their own intelligence may make. Under such a system—or lack of system—empirical, hit-and-miss, narrow-visioned voice teaching has prevailed to an amazing and a disgusting degree.

The fact that almost every one wishes to sing, and that very few have any intelligent notion as to what lines should be followed in vocal study, provides these opportunist teachers with a credulous student clientele.

The cry for standardization of teaching methods through prescribed examinations has been sounded many times and is being reiterated with greater force and frequency each year. Doubtless the standard of efficiency could be considerably advanced through such a procedure. Meanwhile the critical discrimination of the general public is very slowly but as surely being developed, and in time may be relied upon to solve the problem by allowing the incompetent teachers to starve or seek another field of endeavor.

Compulsory examination of all vocal teachers in accordance with a specified standard would undoubtedly help tremendously to raise the average of efficiency, but even this would not insure that everyone passing the test is a teacher in the best sense. The



teacher is born. Unless one possess the inherent gift of elucidation; the passion for teaching that insures perennial interest and enthusiasm; the understanding of human nature that enables him to approach each individual pupil from the angle that will draw a responsive interest; and that sense of logic and fibre of mental courage which combine in the attribute that we term "common sense" — unless one possess these traits, he will never be a teacher in the best sense, though he master the composite erudition of the universe.

The well-equipped vocal teacher, then, is one who, possessing first the natural qualifications, studies analytically the *principles* of voice production as applied to singing, not merely in their relation to his own voice, but to all voices; who avails himself of opportunities for analyzing a vast number of voices under diversified conditions, and through such analysis eventually learns to recognize what is typical and what exceptional in vocal reactions. He must understand *principles*, not merely *devices*. A retailer of teaching devices is not a teacher; he is just a petty merchant — the peanut vender of the vocal world.

I hope that no one listening to this paper will be distressed because I have said so little about advanced musicianship as a necessary factor in the voice teacher's equipment. I have taken it for granted that any one sufficiently intelligent and mentally industrious to have mastered the subject of voice production in its application to song as I have outlined it, would have acquired at least a fundamental knowledge of music. Bearing in mind that we are discussing the voice teacher rather than the singing coach, I dare to express the belief that it is vastly more important for him to understand the human voice than to possess erudite musicianship. He *should* know music reasonably well; he *must* know the voice exceedingly well.

The lack of musicianship among singers has often been the subject of protest, and I am entirely in sympathy with the pronouncement that singers of the future must be better musicians than those of the past. Undoubtedly the responsibility of producing a generation of singers thus equipped rests largely upon the teachers of singing. I believe that this responsibility should be assumed to an even greater degree by the parents of embryo singers. *A basic musical education should be acquired before*

*training of the mature voice begins.* Thus it is the parents who should be awakened to the necessity of educating their boys and girls in music, rather than the voice teachers, most of whom are fully awake to the necessity. Give a child a good foundational training in piano playing as taught by modern instructors, who include musical forms, history, and fundamental harmony with keyboard technic, and when that one in young man- or womanhood takes up the study of voice, there will be no problem of musicianship to solve. When such early training is lacking, the voice teacher must do his best to see that the deficiency is made up. He must urge the student to acquire at least a fundamental knowledge of music as a tonal language; to study musical history; to become proficient in note-reading; and, above all, to develop a sensitive feeling for rhythmic pulse.

I maintain that the voice teacher's job is primarily to teach a correct production of vocal tone in language and melody utterance. No degree of interpretative skill can compensate for the lack of a good tone production, which remains the most vital reason for vocal study. Everyone, no matter how gifted, requires the guidance of a skilled master in developing his vocal instrument. This is true, if for no other reason, because it is physically impossible for the singer to judge his own tone until he has learned through the critical assistance of his teacher to recognize the correct tone by its reflex sensations. The singer is under no such dependence upon a teacher for his development in interpretative skill. Given command of his vocal instrument, a reasonable knowledge of music and an opportunity for listening to artistic performances by others, he may, if endowed with intelligence and a real talent for self-expression, become an interpretative artist of power without ever having had a lesson in interpretation. True, there are traditions that the young singer should know, and which may be more quickly and accurately acquired from the vocal coach than through mere observation. I have no wish to read the vocal coach out of business, but I desire to make clear my belief that his function is in no sense comparable in importance to that of the voice teacher *per se*.

The singers and the singing teachers of the future should be better musicians than those of the past or the present, and they undoubtedly will be. The demands of modern music will insure

that. But there is a far greater danger to the singing of to-morrow from the teaching of those who possess musicianship without an adequate knowledge of the voice than from those who possess an adequate knowledge of the voice without musicianship. The thing to be desired is that the vocal coach will add to his musical knowledge a better understanding of the voice and the specialist in voice production will acquire a broader knowledge of music.

I wish my last word to you to be a plea for the establishment of adequate courses of study looking to the preparation of young men and women who wish to become voice teachers. I am aware that some schools of music announce courses for teachers, and I have no doubt that these are, in a small way, meeting the need in their own localities; but there should be maintained in our great cities normal schools for voice teachers under the guidance of men and women of the profession who have demonstrated marked pedagogic ability. A group of three or four eminent teachers who would join in such an enterprise, each one guiding that particular phase of the work in which he himself excels, would doubtless attract profitable patronage and would assuredly make a large contribution to the cause of raising the standard of voice teaching in this country. It will be a happy day when our voice teachers are recruited from such a school, rather than from the ranks of *passée* singers, accompanists, or other opportunists whose only justification for soliciting pupils is their own financial necessities.

REPORT OF PIANO CONFERENCE

## SOME MODERN THEORIES OF TONE PRODUCTION IN PIANO PLAYING

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When one talks of "tone production" the term should be defined. It obviously refers to the means and the method of getting the piano tone. It may be thought to include everything in piano playing that influences the volume or quality of the tone.

A brief retrospective study is perhaps necessary if one is to think about the modern method and its various phases. What, then, was the early piano method and by what stages did it become, progressively, the modern method?

If we had no detailed account of early piano playing, an examination of early music and the early instrument would afford a clear indication of its leading characteristics. Early forms of the piano down to Clementi and Silberman had a short light tone, not capable of piano effects as we conceive them, except a very moderate *sostenuto* in melody, and clearness in passage work. Under the hands of a modern virtuoso playing a Rubinstein *Etude*, a Bach-Liszt *Fantasia and Fugue*, or the *Islamey* of Balakireff, these pianos would yield little else than a meaningless jangle of wires. To the requirements of Ph. Emanuel Bach, Scarlatti, or even Mozart, such instruments were fairly responsive.

As for technic, the thing most necessary was finger development; and this they certainly achieved in a degree which, at least in point of rapidity and clear articulation, would almost reach modern standards. There is no reason to suppose that they theorized much about the less obvious elements in their playing. Their instruments would not have responded to present-day refinements of manipulation, and such differences in sheer beauty of tone as seem to have been observed among them can easily be explained by differences in the players themselves. Mozart's tone was sweeter than Clementi's because he played with the freedom of perfect naturalness. His method was perfectly adapted to his

instrument. Clementi, who was a technical innovator, who invented a new figuration and afterwards a new piano, had something of the roughness of the pioneer.

While technic before Clementi was chiefly finger technic, and the ideal was a clean and rapid articulation upon the knuckle joints, the hands were of course often used as hands and the arms as arms, though probably without conscious intention and certainly without any announcement of new principles. At least no definite statements have reached us, though Clementi left a summing up of the earlier technic in his *Gradus ad Parnassum*. It remained for a new generation to speculate about a new technic with an enlarged apparatus. Kalkbrenner, perhaps the most famous pedagogue of the period following Clementi, employed a "hand rest," which allowed free play of the wrist joint and permitted octave playing in its primitive form, but effectually prevented any participation of the arm. Chopin undoubtedly employed the entire arm, with a pliable, undulating wrist, quite in the modern manner. This undulation of the arm was especially displeasing to Moscheles, who is said to have played octaves and chords entirely from the elbow.

Theodore Kullak, in his celebrated *Octave Method*, was the first to investigate the technic of the entire arm. This, Hans von Buelow pronounced the "last word in octave playing," though several words have been spoken since, and a few probably yet remain unspoken. It was, however, a fairly complete statement of the function of the arm. As such it rendered articulate and practically available for pedagogical use an inchoate body of precept and practice which had accumulated from Clementi to Liszt. Naturally during the period following the publication of this work many teachers and artists have achieved a broader application of principles than Kullak's. No doubt the development of the piano art is proceeding just as before. Development is always gradual — not by leaps. It is only the general comprehension of development, following an authoritative publication, which is attained suddenly. One man sums up with apparent abruptness what a whole generation has been thinking and doing without definiteness. At once the general thought crystallizes and a new stage in piano pedagogy has been reached.

From this brief retrospect two things appear:

First, that the history of piano technic divides itself into three periods which may be designated as:

- (1) The period in which the function of the fingers only, was generally recognized.
- (2) The period in which the function of hand and wrist was recognized and defined. In this period the earlier technic was retained and amplified.
- (3) The period in which the function of the arm was recognized and stated. In this period the technic of the two earlier periods was retained and amplified.

Second, that in each period there developed spontaneously the technical principle of the following period. The new principle was presently defined and exercises devised for its easier application. Then some pedagogue gave his name to it and received the credit due a discoverer.

The foregoing may perhaps be a too elaborate introduction to the main theme. In the present case, however, a clear delimitation of the subject is half the labor, and the discussion of modern theories of tone production is half finished when one has learned what were the older methods and how they prepared the way for the present.

One begins the consideration of the modern method, then, with the clear understanding that it is not marked by any extension of the playing apparatus. After Kullak, further development was possible, not by the extension of the apparatus but by a new employment of it; by a clearer perception of the functions of the arm and its several parts; by a shifting of emphasis from one element of touch to another. From this standpoint, the relationship of several present-day methods to the general development of the piano art easily appears. One thing should be made clear—the distinction between the modern method and particular present-day methods. The modern method aims at the free use of the entire arm in playing. The particular methods to which reference will be made are, of course, modern in the sense that they belong to our own time. Apart from that, it is questionable whether some of them are really modern, while others are so radical in their theories that they apparently belong to the future rather than the past or present.

There are at least three expositions of the method of prac-

tice which goes by the name of Leschetizky. The published works of Frl. Prentner, of Melasfeld, and of Madame Bree, are severally endorsed as complete and accurate by Leschetizky himself. While differing considerably among themselves, all agree in what must be regarded as the essential feature of the system. This is an extensive use of the purely pressure touch, with arched palm, in finger play. For chords and octaves in moderate or slow movement it is recommended that preparation be made by placing the hand upon the key and that the tone be produced by an upward or downward movement of the arm. The movement may be extended to an upward leap in the case of *sforzando* chords. As for octave playing in general, Leschetizky does not go beyond Kullak. Students are admonished that in finger play, the tone comes from the pressure of the finger, with the knuckle as the axis of motion. No distinct reference is made to the reinforcement of tone by arm weight. Some of the artists trained by Leschetizky — notably Mr. Hambourg in a recent publication — do refer in a cautious and tentative fashion to the part played by the arm even in finger action.

A comparison of Leschetizky's finger exercises with those employed by Nicholas and Anton Rubinstein, reveals the fact that they are about the same, even in detail. When a young man, Leschetizky taught for several years in the St. Petersburg Conservatory as an assistant of Nicholas Rubinstein, and it was then that the main lines of his system were determined, never to be changed in any essential particular. To a student of piano playing as a development his system contains nothing new. Indeed, in its over-emphasis of finger training, and its comparative lack of anything like an analytical study of chord or octave playing, it seems almost reactionary in its influence. In the orchestral treatment of piano music and especially in its great elaboration of pedal effects, it is thoroughly modern, though by no means original.

It appears that Deppe was the first of the great pedagogues to hint at the application of weight as distinct from stroke or pressure, in the production of tone. In her exposition of his method — “*Die Despesche Lehre*” — Elizabeth Caland plainly suggests Deppe's ideal. Her study, however, is so involved with philosophy and esthetics, that it is not easy to find in it the definite

lines of a consistent method of practice. One is constantly admonished that the tone in finger play is to be made with the unaided fall of the finger from a moderate height. Now, it ought to be perfectly evident that the falling weight of the finger is not sufficient to depress the key at all, and that the Deppe players actually, though evidently unconsciously, reinforced the finger weight by a "throw" of the finger. And as for the influence of the arm in finger play, it is equally evident that while holding back the arm weight in much of their finger practice, they must have released it in actual playing whenever the length of the tone invited a moment of repose.

Concerning the arm, Deppe insisted upon two things: (1) That it should hang loosely from the shoulder. "The wrist should be like a feather," he said, "and the elbow like lead." (2) At the same time he insisted that the arm should be freely, if not continuously, carried. (Frl. Caland refers to the scheme of curves and spirals which the arm describes in the execution of a piano piece, as something having its own laws and its own beauty, and deserving an attention quite independent of any regard for tonal results.)

Now, referring to Deppe's two points, — it is quite obvious that a thing which hangs heavily cannot move freely, until it has stopped hanging, and that in even moderately rapid playing, the arm movement must be practically continuous. Deppe's attempt to reconcile two opposing principles of mechanics, shows the influence of the early piano practice which eliminated the upper arm as far as it could, and even, in obstinate cases, required the player to hold a book under the arm, in order that the elbow might not leave the side. Movements of the arm, sometimes reluctantly consented to, were to be made for the sole purpose of carrying the fingers to the particular region of the keyboard where they were to operate.

The practical effect — and one might go so far as to say the inevitable result, of Deppe's technical teaching was this: Students held to the "heavy elbow" part of it only in a theoretical, not to say a Pickwickian sense, all the while indulging in a freedom of arm carrying unknown before his time—i.e., unknown in formal piano pedagogy.

No doubt, piano geniuses like Mozart, Chopin, or Liszt, al-



ways played with free arms, but Deppe's gospel of "arm carrying" induced the element of freedom in the playing of a whole generation. Moreover, it practiced better than it preached, for it made necessary the release of arm weight at the moment of impact in the playing of chords and octaves.

It remained for another generation to attain a complete recognition of the weight principle in tone production. Applied, of course, by every pianist who produces good tone, and more or less fully expounded in practical teaching by such pedagogues as Leopold Godowsky, Ernest Hutcheson, and the late Madame Carreño, it has been completely formulated by Rudolf Breithaupt in his *School of Weight Touch*. He calls it a "practical school of technic, teaching the natural method of playing by utilizing the weight of the arm." A careful review of the book seems to reveal Breithaupt's main positions as follows:

(1) All tone is to be produced by the application of arm weight to the keys. The finger is to be regarded merely as the end of the arm, and the articulation of the fingers upon the knuckle joint is to be ignored.

(2) Successive tones, in the various technical figures, are produced by more or less rapid changes in the adjustment of the arm to the keys. This involves a series of graduated arm movements variously described as lateral, longitudinal, and rotary.

(3) The fundamental movement of the arm, as revealed by the character of its joint at the shoulder (ball and socket) is a rotary movement on the longitudinal axis. This rotary movement being the simplest and easiest, should, wherever possible, be employed exclusively in playing; and where it has to be used in combination with other arm movements, should be regarded as primary.

Strange as this sounds, it is not entirely new. The free action of the entire arm was certainly employed by Chopin. It was the wave-like movement of his arm that so offended Moscheles. The more obvious elements of arm action were analyzed and applied by Kullak in his *Octave Method*. Nor is there anything new in the employment of the special rotary arm action. At least one of Clementi's etudes was evidently written for the express purpose of stimulating and strengthening this action. Thalberg wrote etudes which unequivocally call for it. As simple

a study as Czerny's Op. 299, No. 19, was evidently written for the specific purpose of bringing it into play. The classical literature (*vide* Beethoven) is crowded with passages which could not be executed without it.

One cannot then regard Breithaupt's work as original either in the application of arm weight in playing or in the introduction of apparently novel arm action. His originality consists in the emphasis which he places upon arm weight as an element of touch; in the place which he assigns to rotary arm action as fundamental rather than incidental; and finally, in his casting finger technic, as such, to the winds, regarding the arm as the sole implement, and the finger merely the point of contact with the instrument. Here he is daringly original.

One may hesitate when invited to accept Breithaupt. Yet many strange ideas have found final acceptance, and many cherished doctrines have been relegated to the limbo of the discarded and forgotten. "The altar cloth of one age is the door mat of the next." And so, while treating this new gospel of tone production with the respect one ought to accord to the serious search for truth by a serious man, one may conclude that Breithaupt merely represents a swing of the pendulum. The earliest piano pedagogy took little account of anything but the fingers. The latest piano pedagogy takes little account of anything but the arm.

Unquestionably a fair trial of the Breithaupt exercises for the arm will convince one of their value in securing freedom and plasticity of execution. And there is little doubt that his radical doctrine will prove useful in counteracting the too exclusive devotion to finger practice enforced by earlier schools. Yet it seems certain that the pianist of to-morrow will employ not only free arms, but facile fingers as well.

## SOME FUNDAMENTAL CONSIDERATIONS ON GRADING ELEMENTARY PIANO MUSIC

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An examination of the numerous graded lists of piano music issued by the American publishers, discloses the fact that of all the indefinite terms applied to music, those relating to grading are perhaps the most loosely applied. By "grading" is meant the classification of piano music according to successive stages of technical and interpretive difficulty. It goes without saying that most of us have more or less hazy ideas on the subject and are perfectly willing to declare offhand that such and such a piece is Grade One or Grade Ten, but when we get right down to it, we must admit that we have no tangible basis for our classification. This uncertainty is materially heightened by the fact that although seven grades are commonly used, at least one publisher of national importance adheres to the ten grade scheme of classification. To go still further, there is nowhere available a clear definition of the technical difficulties peculiar to the separate grades within either the seven- or ten-grade systems.

Assuming the pedagogical utility of some scheme of classification, it is rather surprising that no musical Linnaeus has ever reduced to system the wayward blossomings of pianistic creative effort. It may be that the technical and interpretive difficulties embodied in any one composition are such an elusive quantity that they defy scientific classification. It may be that the confusion of method and the lack of unanimity as to the fundamental means of acquiring piano mastery, also tend to render difficult the precise definition of successive phases of technical difficulty. It is a fact that what is technically easy, is often difficult from an interpretive standpoint. The reverse is also only too true. The world is full of technically difficult piano music whose musical content is so small as to require a minimum of interpretive effort on the part of the performer. Admitting the difficulty, if not impossibility, of successfully reconciling all the factors involved in this

problem, it is imperative that some experimental form of classification be devised, which will offer a working basis for immediate requirements.

It is customary nowadays, to solve problems by means of psychology. This usually introduces an element of the "think before you act" kind, which is a healthy antidote for the eminently American trait of passing snap judgment upon propositions about which we usually know nothing. Psychology tells us that piano playing involves the coördinated action of the visual, tactile, muscular and aural sensory centers (2, 4, 10, 11 \*). To elaborate upon this, let us enumerate the precise activities induced by that piece of music on the piano rack. In reading the music (8), we first see vertically to ascertain the position of the notes upon the staff, and then we see horizontally to discover duration values and ultimately to recognize rhythmic and melodic groups. In playing the music (7), we are at first guided by the tactile perception of the keys beneath our finger tips, and ultimately become conscious of the muscular sense which enables us to realize finger (19), hand, and arm motions, and senses the distance traversed by fingers, hands and arms. In listening to the music we are producing, we first develop pitch perception and its companion, the perception of tone quality, and ultimately we hear tone as existing in time. For the sake of clearness, it might be well to outline the

#### FACULTIES INVOLVED IN PIANO PLAYING (12, 14).

##### VISUAL (8)

- 1—Vertical (position of notes on the staff)
- 2—Horizontal
  - a—Time value of notes
  - b—Rhythmic units
  - c—Melodic groups.

##### TACTILE

- 1—Perception of the keys
- 2—Consciousness of pressure.

##### MUSCULAR

- 1—"Sense of Motion"
  - a—Finger movements (up and down, lateral)
  - b—Hand movements (up and down, expansion and contraction, lateral)

\* See Bibliography at end of paper.

- c—Arm movements (up and down, forward and backward, lateral, rotary)
- 2—"Sense of Space" (7)
  - a—Interval spacing of the fingers and hand
  - b—Calculation of distance traversed by arms.

**AURAL**

- 1—Pitch Discrimination (ability to distinguish between higher and lower tones) (17)
  - a—Interval perception (relation of successive tones)
  - b—Consonance and dissonance (two simultaneous tones) (6)
  - c—Perception of harmony (three or more simultaneous tones)
  - d—"Absolute Pitch" (18, p. 104)
- 2—Perception of intensity (consciousness of relative loudness or softness of tones)
- 3—Perception of tone quality (appreciation of tonal character of sound producing instruments)
  - a—Perception of personal variations of tone.
- 4—Perception of tone duration
  - a—"Sense of Time" (I, 9)
  - b—"Sense of Rhythm" (13).

Before applying any part of this to our problem, we must define "difficulty" in the most elementary stage of piano playing. It is most assuredly the feat of communicating to the keys the message of the eyes. In other words, piano playing, for our purpose, does not exist until the sensory impressions received visually are transformed into motor impulses immediately affecting the keyboard. The factors involved must have been previously isolated and separately trained before such coördinated action is possible. The child must have acquired the ability to distinguish musical sounds (3), and to appreciate the selective grouping of such sounds in the form of melodies (15). It must have scrutinized the keyboard so effectually that the clusters of two and three black keys have become mental landmarks. The alphabetical names of the white keys must have been memorized by relation to these black key groups. The fingers must have practiced piano playing motions away from the keyboard, so that the upward pull and subsequent relaxed fall of the fingers have become realities, before the interposition of key resistance makes the addition of a slight downward pull necessary. The acquisition of notation perception depends absolutely upon the mental maturity or imma-

turity of the pupil. It usually can be acquired by the reading (independently of the keyboard) of five-note melodies written from *c* or *g*, either in the treble clef at first or immediately in both clefs. With very young students the knowledge of notation is best acquired by immediate association of the printed symbols with the respective keys. In this way the previously memorized key names will be transferred to the printed notes, after the identity of one particular note (*e* on the first line or middle *c*) with a key in the center of the keyboard has been pointed out. This brings us face to face with the possibility of playing absolutely by position. The child very quickly grasps the fact that a note occupying a position higher than the preceding one means a piano key to the right, and vice versa. (The precise alphabetical designation of the staff degree upon which the note is placed and the selection of the piano key bearing that name, are matters requiring more extended reflection.) By placing its fingers in contact with a certain series of keys, it immediately transmutes the vertical (i.e. higher or lower) position of the notes into the horizontal (i.e. to the right or left) alignment of the keys. Stated in another way, the child is to learn to operate the piano keyboard by means of the "touch system" (7). All keyboard errors are to be recognized by the ear and corrected by feeling the keys and not by looking at them (16). This is not to be construed as meaning that it is unnecessary or undesirable to acquire a knowledge of the alphabetic names of the staff. It merely implies that learning the names is a by-product of the process of playing keys from notes.

The acceptance of the idea of playing by touch, affords us a solid basis for defining the first stage of piano difficulty. Bearing in mind our outline of the faculties involved in piano playing, we may postulate that simplicity depends upon the elimination of matter requiring non-essential psychological processes. A logical inference from the idea of playing by touch would be, that simplicity in a piano piece would depend upon the exclusion of matter requiring the exercise of the "space sense." This would limit the tonal material to the compass of five consecutive notes in each hand. Furthermore, simplicity in reading would depend upon limiting the matter to music which could be successfully interpreted by reading vertically, without taking into considera-









tion its horizontal relation. That is, music which does not require an understanding of the absolute time value of notes. This requirement is best met in triple time by writing a dotted-half-note in one hand against three quarters in the other, and in double time by writing a half-note against two quarters. A slightly higher stage of difficulty would be attained by providing for either a slight employment of the "space sense," or by utilizing the horizontal reading of notes. Inasmuch as greater melodic variety can be obtained by extending the range beyond the compass of five notes, the "space sense" should be first called into requisition. By the lateral extension over one key of either thumb or little finger, two additional keys can be controlled and the range of each hand extended to the compass of seven keys. A slightly higher stage of difficulty can be provided by demanding a recognition of duration values involved in the perception of simple uneven rhythms. An extension of the vertical perception of notes would be provided for, by occasionally utilizing simple triads, allotting two notes to one hand and the third to the other hand. Assuming that the term "GRADE ONE," be understood as covering the stages of difficulty just outlined, an exact definition of each phase with "type pieces," will now be in order.

### OUTLINE OF GRADE ONE.

#### GRADE 1A.

1—Each part (i.e. the right hand part and the left hand part) must be written within the compass of five diatonic tones throughout.

2—Each part must consist of single notes only.

3—Note values to be  and ,  and ,  and   
 and .

4—The smaller note value should be present continuously, so as to obviate the necessity of our counting time.

5—Accidentals must not occur, but the key may be C or G major.

#### TYPE PIECES.

Bilbro, An April Song (No. 29 in "First Melody Lessons").

Barth, A Twilight Lullaby.

Krogmann, The First Lesson.

Krogmann, The First Primrose.





This should be avoided and in its stead should be substituted the scheme of writing a moving part against a stationary part, for instance ♪♪ against ♪., and ♪♪♪ or ♪♪ against a ♪, and ♪♪ against a ♪. Very few writers of so-called teaching music are consistent in their treatment of the pedagogical and musical difficulties peculiar to the First Grade. They mistake childishness for simplicity, and lose sight of the fact that the youthful pianist's limitations are chiefly of a physical nature, which are best met by a concentration of the musical content and by its dilution. A consideration of the fundamental factors just outlined may not immediately result in a closer adjustment of music writing to actual requirements, but it should afford a tangible basis for the classification of elementary piano music.

NOTE:—Upon the conclusion of the reading of this paper, Mr. William Arms Fisher, Musical Editor for the Oliver Ditson Company, suggested that the M. T. N. A. initiate action leading to the preparation of a clearly defined classification for the grading of piano music. Mr. Ernest R. Kroeger, Chairman of the Piano Conference, appointed a committee consisting of Mr. William Arms Fisher of Boston, Mr. William L. Calhoun of Joplin, Mo., and Mr. Ernst C. Krohn of St. Louis, to select a larger committee to work out his problem.

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## THE TECHNIC OF THE ARM IN PIANO PLAYING

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By the expression "the technic of the arm," I wish to indicate the use of the arm as a direct and active agent in playing, — the finger, hand, and wrist muscles assuming an almost passive attitude so far as the actual attack of the key is concerned. In fact arm technic achieves its aim only when the performer is able to maintain finger and wrist muscles in complete inactivity and relaxation, while the arm guides the fingers over the keyboard as the violinist guides his bow. The muscles which expand and contract the fingers, those curving and straightening them, must of course be active, placing the fingers over the desired keys and in the position best adapted for the requirements of the passage. The finger and hand muscles must, besides, be capable of every degree of looseness and firmness in order that all gradations of tone may be readily produced.

My interest in arm technic was aroused through the consideration of piano playing from three standpoints: esthetics, physics, and emotional expression. The fundamental principles I obtained from Teresa Carreño and from Breithaupt's *School of Weight Touch*.

Viewing the playing of the piano from the esthetic standpoint, in this instance only so far as the production of a beautiful tone is concerned, the following statement may summarize the discoveries of Tobias Matthay, the great English piano pedagogue, as set forth in his "Act of Touch." The beauty of the tone produced depends upon a descent of the key into the key-bed which shall begin slowly, and gradually increase in speed, the hammer reaching its greatest momentum at the moment when it touches the strings. This makes possible a condition similar to the shove-off on a swing whereby it sways to and fro in even vibrations rather than in the irregular vibrations which are produced by a sudden blow upon the body of the person sitting in the swing. The hammer at the end of the key moving along at ever increasing speed

catches hold of the strings, so to speak, and carries them along with it for an instant, thus causing them to vibrate regularly. This is the scientific explanation of the beauty of both the pressure and weight touches and the harshness and brittleness of the touch by stroke. In pressing down a key we naturally begin our pressure slowly, increasing it gradually until the tone has sounded. A physical law tells us that falling bodies increase in speed as they descend; thus touch by weight causes a key to descend with increasing speed, the maximum rapidity being reached when the tone is produced.

Let us look at the mechanism of the hand and arm in this light. It is a well-known fact that a very beautiful tone is produced through the caressing of the keys. In the act of caressing, the finger joints are held very relaxed, the upward pressure of the key causing them to "give." The first joint gives first, the phalange being small and light and causing only a slight depression of the key; the second phalange hardly gives at all; but the third joint gives considerably, bringing the added weight of two larger and heavier phalanges to bear upon the key and causing it to descend with greatly increased speed. Finally the wrist gives, bringing with it the weight of hand and finger, by which time the increased pressure has caused the key to attain its maximum speed. In order to produce a tone of greater depth, either the forearm or the entire arm may be brought into action. The caress is a splendid example of the weight touch, for though the weight does not *fall* upon the key, the principle of a gradual increase of weight through the application of increasingly larger and heavier members (finger phalanges of various sizes, the hand, forearm, and upper arm) is clearly illustrated. The caress is executed by drawing back the arm and raising the wrist, allowing the fingers to glide along the surface of the key. This movement can be reversed. Place the hand in a normal position on the keyboard, depress the second finger, and, without letting this finger slide away from its place on the key, move the arm forward with all joints giving. As in the case of the caress, the small joints give way first, and if finally we allow the weight of forearm and upper arm to enter into this movement, we have a form of touch which begins with an infinitesimally small and gradually descending movement, culminating in as rapid a key descent as the performer desires, through the releasing of a proportionate amount

of arm weight. The upper arm, the heaviest and most powerful member of all those composing the arm, gives the final impetus to all tones produced, either through the caress or through the touch with the forward moving arm above described. The same is true of the so-called rotary forearm or rotary arm touch, if under this term is meant the movement of the forearm or arm in turning a knob. This movement is best illustrated by the octave tremolo. If the finger joints and the wrist are kept very relaxed the final impetus will again come either from the forearm or the upper arm. We thus obtain a quality of tone which is soft and velvety because at no point are we conscious of a resisting body but rather of a soft yielding substance such as the fur of an Angora cat. The tone furthermore is not shallow or thin, but has depth, weight, and carrying power, due to the final impetus given by heavier arm members. Where an increase of strength or depth is desired, a greater amount of arm weight may be released. This is preferable in most cases to holding the finger joints a little more firmly, the latter giving more pointedness and brilliancy to the tone, whereas the former gives greater roundness and depth.

Let us pass from the esthetic to the physical aspect of our subject. It seems preposterous at first thought to assert that rapid passages can be performed with fingers more or less loose but passive as far as an independent down-stroke is concerned, and entirely with arm movement. How can a heavy member such as the arm be of any value in rapid and delicate runs where only the short and nimble fingers trained to perfect independence of one another can hope to attain the swift pace? The teacher's thought immediately turns to the badly trained pupil who hacks every single note with a downward jerk of the forearm. Arm technic is not to be classed with such slovenliness. Take for example a wheel of an automobile. If the axle were laid upon the ground and made to roll along at average speed it probably would not cover much space, but with wheels attached to both ends the distance covered would be as great in proportion as the ratio of the circumference of the axle is to that of the wheel. If we play with the fingers alone we are, as it were, making each one of the spokes the seat of an independent motive power; the use of the arm, on the contrary, utilizes the fingers as the inactive

spokes of a wheel and furnishes the power of an axle. For example, place the fingers in the position of the c major chord — c e g c. Hold the wrist rather low. With a sudden and rapid forward movement, the wrist rising as we ascend in the arpeggio, but without playing the notes with an individual down-stroke of the fingers themselves, cause the notes to sound in rapid succession. It will immediately become apparent that in thus making one single movement instead of four, even though it involves the use of a larger playing apparatus, we expend less energy and attain greater speed. This mechanical principle is the basis of the pulley and the cog wheel.

I may add right here, however, that arm movement is not practical for all sorts of passages. A trill made with two fingers while one or more fingers of the same hand are depressed, cannot be played with any arm movement except a regular rising and falling of the wrist, which however, is of value in keeping the wrist loose.

The use of the arm in playing the rising arpeggio is admirably illustrated in the E minor study of Clementi's *Gradus* (Tausig). Both numbers 1 and 2 of this collection of studies may be played with the backward and forward movement of the arm, the wrist rising and falling, reaching its highest point on the highest note of the figure, and its lowest on the lowest note.

Without doubt the most valuable and most used arm movement is the so-called rotary movement — as used in turning a door-knob. With practice the forearm and arm can be made to turn from right to left at great speed, fast enough to be used in the most rapid trill. All tremolo figures, trills, arpeggios in which the degrees alternate as in Clementi Nos. 3, 24, 29, figures like those used at the beginning of Chopin's studies in G-flat (Op. 10, No. 5), and A minor (Op. 25, No. 11), may be executed with greater speed and abandon with the shake of arm or forearm than with finger action. Where lightness and delicacy are required, a rapid shape of the forearm is sufficient; for greater power the entire arm may be brought into play.

Another very important use of the arm is the relaxed drop of the entire arm upon the keyboard for octaves and chords which demand tremendous strength and depth but no harshness or brittleness of tone. As no physical strength is required for this loose

falling of the arm even a frail and delicate pupil can be trained to produce a rich and powerful fortissimo.

We now come to the third viewpoint of the technic of the arm, which is the emotional. One of the most fascinating branches of piano study is the subtle relation which exists between the emotion expressed in a passage and the technic to be used for this passage. Every emotion affects the body in some way. Joy makes the lungs expand, the muscles relax, the face to brighten; sorrow causes congestion, tenseness, nervousness. In playing, the muscles should be in the same state for a passage calling for a certain emotion, that they would assume if the player were actually experiencing that emotion. For example, it is quite common to observe even in pianists of the highest order that a passage which expresses majesty and a superabundance of joy and energy, as for example the greater part of Chopin's *Polonaise in A-flat*, will be played with short hacking movements of the forearm. It is as though an actor would, in speaking the line, "The world is mine," use a gesture confined to the use of the forearm only. In a work such as the *Polonaise in A-flat* nothing less than the broad sweeping movements of the entire arm should be used throughout half of the composition. By this I do not mean to say that every note should be played with the downward movement of the arm, but that the source of all power, whether the movement be upward or downward, rotary, lateral or circular, should be the arm or even the shoulder. We often hear pianists play as ethereal, blissful, and dreamy a melody as that of Chopin's *Nocturne in F-sharp Major* with a sharp and pointed stroke of the fingers. The emotion herein expressed causes a delightful relaxation of all the muscles, a feeling of velvetiness and harmony in all the nerves. Where the emotion becomes more intense the muscles contract to a warm affectionate grasp. The style of touch to be used in a work of this sort must therefore range from one of extreme relaxation where the fingers and arms feel "boneless," to one of a steady and intense pressure in which the entire arm finally comes into play. All works of a sparkling, brilliant nature are adapted to the quick, crisp attack of the finger, wrist or forearm. Passages expressive of energy, determination, fear, anger, may make use of the forearm. For this we have the analogy in the characteristic "I will," during which the

speaker bangs down his fist with an energetic down-stroke of the forearm.

The question of whether all technic can be developed from the arm, or whether the beginner shall be trained from the standpoint of the fingers or of the arm, is a debatable one. The writer at one time, when in the full flush of enthusiasm over the remarkable results obtained in his own playing through the systematic elimination of the use of the finger and wrist muscles and substitution of the arm muscles, thought an exclusive arm technic possible. He is now convinced, however, that certain passages of an irregular character which would require a rapid and awkward shifting of the arm, or, for example, trills with stationary fingers in the same hand, are impossible of execution with the arm alone, but that even here the arm may be used to supplement and ease the finger action. The fact that the human hand is not naturally adapted to the requirements of piano technic but requires extensive training to adjust it to the peculiarities of the keyboard, makes an early training of all the finger and hand muscles imperative. Arm technic should therefore be reserved for the intermediate or advanced stage. To the finished pianist it is indispensable for the attainment of a greater sense of freedom and abandon, for greater power with a minimum expenditure of energy, for unlimited depth and beauty of tone.



## A STUDY OF THE HAND

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The hand is the most wonderful member of the human body. Few people stop to think of its importance. The hands, together with the mental powers of man, are the distinguishing features between him and the brute creation. The sense of touch calls forth an immediate response from the brain, the senses, and the emotions. The deepest sentiments are brought forth by means of "touch" upon musical instruments—sentiments which words would fail to express. Hypnotism and mesmerism depend upon the combined power of mind and touch. How often do we find that it is the caressing touch that brings quiet and comfort to the weary and sorrowful! And is it not the belief of many that some of our physical ills may be relieved by merely the touch of a hand, guided by an understanding knowledge of the cause of the trouble and pain? The artist's touch transfers to the canvas before him the picture he sees or the idea he conceives. Through their marvelous sense of touch, the blind can distinguish colors, read and write. Graphologists, through the study of touch as revealed in handwriting, can read a person's character with surprising correctness. No two persons have exactly the same touch. Consequently no two handwritings are the same.

The study of palmistry demonstrates the fact that the characteristics of the individual govern the lines of the hands, thus constituting a dependable clew to a person's dominant tendencies. Muscle reading, often called mind reading, is based upon the belief that the vibrations of the hand accurately record the impressions of the brain, and that these vibrations may be interpreted by another, and their meaning revealed to him by the sensitiveness of touch. It is said that the hands are the servants of the brain, and that touch is the servant of the heart and soul. The more the hand is physically developed, the more acute becomes the touch.

In studying the hands of the great artists it is interesting to

note the development of the muscles, and the ease, strength, and confidence that is plainly visible in these wonderful hands. There is a marked difference in size and shape. Every hand is developed along its individual lines of originality. All of these artists may play the same composition with equal artistic effect; yet a marked difference in touch, temperament, and interpretation reveals the originality of each.

The hand of man corresponds with his brain in sensibility and motion. It is this faculty that makes him the dominating power over all animate and inanimate nature.

Thoughtful persons have often pondered over the fact that the fingers are not of equal length. But this difference in length serves a thousand ends, adapting the form of the hand and fingers for various purposes and movements, especially those where a secure hold is demanded in addition to freedom of motion, as, for instance, in holding and guiding a pen or pencil in writing.

Beasts have horns, talons, claws, spurs, and beaks. But man is dependent upon his hands and brain for the supply of his needs and comforts, as well as his protection.

In studying the illustrations of the hands of the various artists, it will be seen that it is not necessary to have a long-fingered hand to become a successful pianist, although it is an advantage. Liszt's hand was not large, still he had great expansion of stretch. Rosenthal's hand is not large, but wide and muscular. Rubinstein had massive, powerful hands, but his right hand was calloused and almost deformed. Paderewski's hand is under the average size. Sherwood had a small hand.

Most long-fingered hands lack power and are weak in the knuckle-joints, bending back at the first joint. The short-fingered pianist seems more sure in touch and more rapid in execution, and usually has a more powerful stroke. A long-fingered, muscular, well-developed hand has some advantage over the short one, and therefore often is considered the ideal piano hand.

It is wonderful to note how some pianists apply their hands under the most serious disadvantages. Grieg's hand was crushed by a wagon running over it, yet he trained it so carefully that his playing in public proved an immense success. A number of pianists are excellent performers, notwithstanding the fact that an accident has deprived them of a finger or a part of one.

The sense of touch seated in the hand is a determination of the will toward the organ of sense. Touch is active, while other senses are passive. It is something to be understood, something deeper than what is expressed. In the use of the hand, a double sense is exercised. In touch we must not only feel the contact of the object, but we must be sensible of the muscular effort made to reach or grasp it in the fingers. Some nerves are coarsely provided for sensation, while others of finer quality are adapted to more delicate impressions. Each nerve is only susceptible to its peculiar impression. The nerve of the skin is alone capable of giving the sense of contact as the nerve of the eye is alone capable of giving vision. The sensibility of the skin is in constant communication with the things around us and affected by their qualities. It affords us information, which corrects the ideas received from the other organs of sense, and excites our attentions to preserve our bodies from injury. The sensibility of the skin not only serves to give the sense of touch to the surface, but it guards the parts beneath.

It is interesting to find that when bones, cartilages of the joints or the membranes or ligaments that cover them are exposed, they may be cut, pricked, or even burned without the patient suffering the slightest pain, since they do not receive previous warning through the skin. The skin is alive to every possible harmful impression likely to be made upon it. The internal parts do possess sensibility, which, however, warns us only of such injuries as might affect those parts directly.

Sensibility of the hand to the varieties of temperature is of a different endowment. This peculiar attribute is seated in the skin and is consequently limited to the exterior surface. To the skin, cold and heat are distinct sensations; and without such contrasts, we could not continue to enjoy this sense, as variety or contrast in the nervous system is necessary to sensation.

Touch is that peculiar sensibility which gives the consciousness of external matter and makes us acquainted with the hardness, smoothness, roughness, size, and form of bodies. The sense of touch is exercised by a combination of the consciousness of muscular action and the sensibility of the proper nerves of touch. The peculiarity of the sense of touch depends upon the exercise of this particular function.

The capacity of the hand to ascertain the distance, size, weight, form, hardness or softness, roughness or smoothness of objects, results from its having a compound function, the sensibility of the proper organ of touch being combined with the consciousness of the motion of the arm, hand, and fingers.

The motion of the fingers is especially necessary to the sense of touch. They bend or extend, expand, or move in every direction, with the advantage of embracing the object, feeling it on all sides, estimating its solidity or resistance when grasped, moving around it, and gliding over its surface so as to feel every asperity and be sensible of every slight vibration.

The violin is perhaps the most wonderful instrument in this respect. It is marvelous what depths of sentiment and emotion the violin in the hands of an artist can bring forth, through the intense sensitiveness of touch.

While the cushions on the ends of the fingers protect them in the powerful action of the hand, they are at the same time used in the organ of touch and receive impressions, without which the delicacy of the nerves would be unavailing. The sensibility of the skin or the sense of touch is as distinct an endowment as the sense of vision.

The perfect exercise of the sense of touch is a combination of the motion of the hand and fingers, the consciousness of the action of the muscles in producing such motion, and the feeling of contact with the object. This consciousness may be termed "muscular sense," making it the sixth sense.

The eye, the most delicate organ of the body, depends on the hand. To follow an object and adjust the muscles of the eye so as to present the axis of vision directly to it as it changes its place, we must be aware of these motions and conscious of their action to direct muscle. It is, therefore, a question whether in being sensible of the conditions of the muscles and capable of directing them with extraordinary minuteness, the sense of the action of the muscles does not enter into our computation of the place of an object.

With the significant motions of the eye, the movements of the hand are in harmony. If, instead of looking upon the eyes as a camera, we also determine the value of its muscular activity, one can readily see how motion and sensation are combined in the

exercise of the hand, and how the hand, by means of this sensibility, controls the finest instruments.

The eye and the hand correspond, and the motions of the eye, combining with the impression on the retina, become the means of measuring and estimating the distance of objects. When we direct our attention to the motions of the eye, we are aware that without the power of directing the eye (motion related to the action of the whole body), our organs of sense, which so largely contribute to the development of the powers of the hand, would be unexercised.

To relax is to loosen, to make flexible. This is one of the great essentials in the general use of the fingers, hands and arms, and is very necessary when performing upon musical instruments. For example, if in writing, the pen or pencil is held with a tight grip, it will be impossible to write legibly. The overstrained muscles will soon become tired and fatigued. The reason for "tired feeling" after any kind of work, lies in the fact that few people relax their muscles sufficiently.

To give this test, one should sit down and determine to relax every muscle in the body. Then the whole mind should be concentrated upon thorough relaxation. Gradually the muscles, originally tense and rigid, will become loose and relaxed.

A rigid holding of the muscles is frequently the cause of pain for which you can find no reason. Some people do not relax totally even while they are asleep, and consequently, they find their muscles sore when they awaken. Many persons use more muscular effort than is required while performing upon musical instruments, especially upon the piano. Students of the piano often suffer from backache that may be traced directly to lack of relaxation. Nearly all beginners strike the key with the whole hand and stiff wrist, whereas only a gentle pressure of the fingers and a quiet relaxed hand, wrist, and arm are required. Relaxation is as necessary in performing on musical instruments as correct breathing and relaxing are compulsory in singing.

Expanding and stretching the fingers, hands, and arms is a most valuable means of strengthening and loosening the muscles and ligaments. For example, extend the arms their full length away from the body. Stretch them out as forcibly as possible and as far as you can, with fingers extended. Hold them there

for a while, then drop them limp at the side and observe the tingling sensation. Every part of the hand and arm must be properly stretched and expanded in order to develop the same.

The contracting of the various muscles of the hand and arm will strengthen the same wonderfully if done in the proper way and if followed by immediate and total relaxation. The muscles in the forearm, for example, can be developed in a very short time by closing the fingers firmly; then all muscles should be contracted and held in a rigid position for a few moments, after which total relaxation should follow.

The rotary (or Swedish) movements of the fingers, hands, and arms are of great value in making all the movable bones or joints loose and strong. The bones are moved around from right to left, and vice versa, in the various joints in such a manner that beneficial results are realized in a comparatively short time.

Massaging (rubbing, kneading, and pressing) the muscles of the hand and arm is of great value in developing them, as it relieves numbness and promotes better circulation in general. Where one suffers from cold and perspiring hands, massaging is especially beneficial, as it promotes circulation.

The thumb as used in piano playing is of far more importance than many students imagine. Some do not use the thumb from its first finger joint, but use the whole hand instead; this is mostly due to the muscle being weak between the thumb and first finger and the finger not being accustomed to the movement. Proper exercise of the thumb will loosen and strengthen the muscle so that the thumb will move freely.

Sir Charles Bell in his "Anatomy" says: "It is upon the length, strength, free lateral motion and perfect mobility of the thumb, that the superiority of the human hand depends.

"The thumb is called 'Pollux' because of its strength, and this strength, being equal to that of all the fingers, is necessary to the perfection of the hand. Without the fleshy ball of the thumb, the power of the fingers would avail nothing; and accordingly the large ball formed by the muscles of the thumb, is the distinguishing character of the human hand. The loss of the thumb would amount almost to the loss of the hand."

The movement of the fourth finger is restricted by the cartilages connecting the muscles, also by the ligaments being tighter

and shorter in the fourth finger movement. It is for this reason that the fourth finger cannot be raised up as high or move as freely as the other fingers. It is only by proper exercises in stretching and expanding that this finger may be set comparatively free. It cannot be accomplished by simply moving it up and down.

Since the long tendons of the fingers pass under a sort of band through the wrist into the arm the entire finger movement becomes, in a way, dependent upon the wrist. No one can have a free finger movement with a stiff wrist. The hand must at all times move freely in the wrist, like on a pivot; it may be moved in all directions, up and down, from side to side, and entirely around in a circular manner. Many do not realize the importance of the arm in using their fingers and hand. The movement of the fingers and hands is entirely governed by the muscles in the forearm. By developing the arms through exercise in contraction, relaxation, etc., a decided improvement will be experienced in the movement of the fingers and hands. Octave playing from the wrist (the holding of the hand relaxed while expanded) depends upon the muscles of the arm. Relaxation is a very important factor in all arm movements. Octave playing from the elbow, likewise, is controlled by the muscles of the arm.

I believe you will all agree that a special course of physical culture exercises and the practice of total relaxation (without contracting the opposing muscles and causing stiffness), will be highly beneficial to the pianist, violinist, and musician generally.

We cannot fail to recognize the value of a systematic course of exercises as a guide for developing and training the hand to its highest possible efficiency. A trained hand can accomplish easily what an undeveloped one can never attempt. A delicate touch is a developed touch. This is needed in many professions, but is of vital importance to the musician, whose hands convey the melodies his mind conceives and interprets.

Every true musician recognizes the importance of a thorough understanding of the anatomy and anatomical action of the fingers, wrists, hands, and arms. It is an invaluable asset to his success, and must convince him of the immeasurable value of a systematic training that will develop his talent to the greatest extent. The teacher should explain, and the student fully under-

stand, the reason for all the technical exercises. Cause and effect, as well as conscious control, should be thoroughly mastered. One should learn why certain movements of the fingers, hands, and arms are difficult, and how to overcome this difficulty by correct exercises and a thorough knowledge of the anatomy of the hands and arms. It would be just as unreasonable to practice or teach technical exercises without this knowledge as it would be for a physician to practice, or prescribe medicine for his patient without an accurate physiological knowledge of the body.

Everyone practicing technical exercises should know what part of his hand needs training and development. There are seldom any two persons who can be trained in the same manner or by the same exercises. While there are many general difficulties, such as in the fourth finger movement, lack of thumb-control, etc., still almost every pupil must overcome an individual difficulty, such as a weak or stiff wrist, or a lack of finger control. The teacher should show the pupil exactly where the difficulty lies. With the aid of the illustrations, it is advisable to point out to him whether his weakness be of the muscles, joints or fingers. This should be explained so thoroughly that he understands the cause of his difficulty, as well as the purpose of the exercises, and the reason they are indispensable. It will help him to persevere in his work and make it interesting.

It is for this reason that first of all a thorough knowledge of the "anatomy" of the hand is essential — bones and joints, ligaments and tendons, muscles of the hand and arm, arteries and blood vessels of the hand and arm, nerves of the hand, etc. These are all thoroughly represented in the "Study of the Hand," a book recently published. Eight life size cuts of the complete anatomy accompany the same.

In connection with the book "A Study of the Hand," there is published a "School of Physical Culture for the Fingers, Hands, and Arms," endorsed by the most successful musicians, a course of instruction that will meet the requirements and demands of any one who wishes to develop the fingers, hands, wrists, and arms for correct performing upon the piano, violin, etc.

Owing to the difference in hands, there are scarcely any two persons who can use the same exercises. Consequently exercises must be given according to individual requirements. Many weary



hours are spent at the piano in attempting to overcome some technical difficulty. The monotony of repeating the same phrase or passage, together with the nervous strain of hearing the same notes over and over, have caused many pupils to give up in despair or become nervous wrecks. The object of these lessons in "Physical Culture" for the fingers, wrists, hands, and arms, is to develop the same by means of movements, etc., away from the instrument and make the performer fit to take up the technical difficulties at the instrument and master them in half the time otherwise required. By devoting fifteen minutes of the practice hour to the proper exercises especially adapted to the performer, twice the amount of progress and far more ease in mastering the difficulties will be observed.

The drudgery of technic also often causes a pupil to give up in despair, and at best tries his patience severely. In order to relieve the strain of technical development, the composers and publishers of technical works have presented everything in the most interesting manner. Still it is extremely hard for most pupils to persevere in this branch of development. Many exercises for the fingers cannot be relieved of their monotony; therefore, it is very trying on the nerves to give the fingers the required amount of exercise.

After numerous tests and a thorough study of the matter it has been found that many exercises intended for the development of certain fingers, really do not reach the source of the difficulty, or require such a great amount of monotonous practice that the pupil will naturally become nervous and discouraged. Take for example, the fourth and fifth fingers only. Have you ever stopped to think how these two fingers are naturally and generally neglected? In the general use of the hand, such as taking hold of anything, in carrying objects, in writing, in handling tools — in fact, wherever there is a call for the use of the hand, the thumb, second and third fingers do it all, and the fourth and fifth fingers are hardly used. Now, we expect these unexercised fingers to do as much and more than the other fingers in exercises for technic on instruments like the piano, violin, etc. It may readily be seen that these fingers require special assistance, and must be given special exercise for development away from the piano. This will save hours of wearisome practice and hasten the progress, as the

exercises are indispensable for the development of the fingers, the hands and the arms.

Every part of the human body, except the fingers and hands, is being developed by various systems of physical culture. Unless they are specially exercised, the transverse ligaments of the hand remain quiet and stiff and impede the movements of the muscles. By physical culture exercises, the ligaments connecting the bones of the middle hand among themselves and with the fingers, are extended and stretched, by which these joints, so important in playing on musical instruments, are made flexible. The connecting links between the bones of the middle hand and the wrist are loosened. All the ligaments of the cavity of the hand are made flexible. All the muscles of the hand, and especially those situated between the bones (generally so little exercised), are stirred into activity. Convince yourself of these facts by studying the diagrams of the hand and the parts alluded to — the neglected movement of the middle hand and bones of the wrist, the small, tight ligaments between the knuckles and those of the hand. The wrist, especially, becomes flexible and strong by these exercises. Flexibility, agility and strength can only be acquired by special exercises in stretching, extending, pressing and training the muscles, ligaments and limbs.

The principal difficulty in playing a musical instrument does not consist in reading music, but in the awkwardness and weakness of the untrained, undeveloped fingers, etc. The fingers cannot respond to the mind in a quick and easy manner unless they are previously trained. The rendition of good music is an art which makes the greatest demand on the muscles, etc., of the fingers — moving them up and down and expanding them according to the various requirements of a composition.

The difficulty in beginning technical work on any musical instrument is:

1st.—The muscles, ligaments, and tendons of the hand and fingers are least exercised, therefore, the weakest.

2nd.—They have never received physical culture exercises.

3rd.—The practice at the instrument alone for the purpose of strengthening the weak and neglected muscles and making them flexible is insufficient and often erroneous.

4th.—The transverse ligaments have never been stretched and are therefore, placed under unnatural strain.

As soon as the muscles are properly and gymnastically exercised and the ligaments and tendons stretched, the fingers are set at liberty, and are given the faculty of moving freely over the instrument. The more the hand is physically developed, the better the touch becomes. Remember no two persons' hands are alike; therefore, everyone has his own, individual difficulties to contend with. The value of a study of the hand and of a special physical culture course away from the instrument as an assistance to technical development cannot be overestimated, and should be given serious consideration by every teacher and pupil.

## WAGER SWAYNE THE MAN, WAGER SWAYNE THE TEACHER

ALICE PETTINGILL

St. Louis

Wager Swayne the man! large of physique, fat enough to be jolly; but I never saw him in that mood. When one of his pupils, Elizabeth Price, of Nashville, Tenn., herself jolly enough for two, presented Billikens to him, he smiled just like Billikens and looked enough like him to be his twin brother. Those who have seen him only in his most serious mood, or a bit weary and impatient with the comparative stupidity of his pupil, will wonder why I ever compared his looks to Billikens. I have never known one whose countenance could express a greater variety of moods than Mr. Swayne's.

I said "comparative stupidity." I have never met a brain like his which seemed to grasp anything and everything as though it were perfectly simple. When he is stern he seems to have overhanging eyebrows which suggest the intensity of purpose which is his. When he smiles and his brow is lifted, his large blue eyes protrude like a baby's, suggesting the tenderness and soulfulness which are in the tone he is able to bring forth from the pianoforte. The thickness of his lips indicates the sweetness of his nature, and the curl of them the bitter sarcasm which he is able to use when the pupil needs it. I once said to him that I did not dream it were possible to produce such a 'cello-like quality of tone from the piano as he did, and he said, "Is not my wife's tone better?" Well, she is a wonder, with her big blue eyes, bigger than his, her Titian red hair, her brilliant playing, and her foreign accent! How he relied upon her! In the motor, it was always "Minna, which way?" At the dining table Mrs. Swayne did the carving, we did the talking, and he, just *smiled*. As powerful as he is in the teacher's chair, he was like an overgrown boy when away from it.

In Boulogne sur Seine, close to the Rothchild's Chateau, lay his Villa, that glorious summer of 1901. The American Club

near the boulevard Mont Parnasse is one hour on the horse tram to Auteuil, and then twenty minutes' walk through shady lanes, past cultivated gardens covered with luxurious bloom to his Villa. Two o'clock was our lesson hour, Hattie Dickinson's and mine. Mrs. Swayne sat in the garden with us, watching the nurse care for little Ellen while the lessons went on. I remember remarking about the five-finger exercises he was putting Jeanne Joliet, a French girl, through, just before my lesson, and he said, "I am determined her hand shall be perfect when I am through with it." After our lessons we sometimes stayed to dinner, *always* to four o'clock tea; then the motor ride across the picturesque bridge over the Seine, to St. Cloud; along the hillcrest past the Palace Gardens, through Sevre and the Bois de Boulogne to the Arc de Triomphe. No further, for "Minna" would not undertake to pilot her husband through the Champs Elysees, across the Place de la Concorde, through the boulevard Mont Parnasse to the American Club at 4 Rue de Chevruese; so they would return in the moonlight and we would mount a top omnibus, a pride in our eyes because of our intimacy with greatness, and a despair in our hearts concerning those wonderful "effects" the Master expected us to accomplish for the next lesson.

Our *methods* of practicing that summer influenced Alice Leftwich of Nashville, Tennessee, to leave Moskowsky, with whom she had studied two years, and go to Mr. Swayne for lessons; also Elva Moss, Marguerite Kauffman, Margaret Little, and Miss Watts of St. Louis; and in 1909, on our return, Alice Leftwich and I took Elizabeth Price from Nashville to study with the great teacher.

There at 9 Rue de Prony, Parc Monceau, near the Murat Palace, where President Wilson is stopping, lay Mr. Swayne's studio; there we met many Americans, French, English, Spanish, and South American men and women — many of them splendid pianists. Now that Leschetizky has passed beyond this mortal dream I am going to tell that it was Leschetizky's jealousy of Wager Swanye which prompted the departure from life in Vienna to life in Paris. That jealousy was the greatest compliment Leschetizky could have paid Mr. Swayne, for there he acknowledged his fear of Mr. Swayne's superiority. Mr. Swayne had been a pet in Leschetizky's household, but gathered too much

praise as a rival teacher to please the then greatest teacher in the world.

Perhaps I am telling a secret when I state that Wager Swayne has aspirations toward orchestral conducting. He studied Sundays with the greatest teacher in Paris, — for he taught the year round, summer and winter, and practiced evenings, — memorizing every season a great number of difficult things, concertos, sonatas, etc. What an orchestral conductor he will be, with his temperament, his intelligence, his masterfulness, and his *ear*! I am sure he could tell you the absolute pitch of the bass drum and triangle in the midst of a Wagnerian din.

I could comment for hours on Mr. Swayne's methods of teaching rhythm, technic, virtuoso effects, climax, analyzation, gesture, pedaling, etc., etc. He had a wonderful manner in taking the conceit out of one. He knew also how it feels, for he said, "When a pupil does not do what a teacher suggests it takes the conceit out of the teacher."

He had a wonderful talent for interpretation. I cannot believe he is excelled unless by Paderewski. I once said to him, "You play in as great a manner as Paderewski," and he modestly said, "Oh! no, but the critics had better look out how they abuse Paderewski, it will be a long day before another like him appears." I was talking lately to one of Mr. Swayne's most talented pupils, Marie Mikowa, from New York, and she believes his talent for rhythm is his greatest talent. It certainly is beyond words to express! It is also a great talent to be able to make the pupil believe that great results can be accomplished with ease. He said, "One must play from the lungs, breathe like a singer." I presume some vocal teacher in the audience is saying that singers do not breathe from the lungs. He said, "Listen to great violinists, they have such an elegance of style." "Teach in order to supply the pupil's need." "Advance the pupil by building up the weak points, never give up trying different effects. . . . If you are not satisfied with your interpretation, keep trying to find out why you are not satisfied. . . . Divide a phrase into one, two; then into one, two, three, four; then into one, two, three, four, five, six, seven, eight; that is the end of it. If you really have not found out then what ails it, sleep over it. Look at a composition three-fourths of your practice time, and play one-fourth. . . . Do something

great! Study! Think! . . . Play too fast rather than too slow; the agony is sooner over." However, I remember an English girl of whom he demanded that she count two between each sixteenth note in Czerney Opus 740, No. I, in order to oblige her to play slowly. He said, "One does not strengthen muscles much but learns how to use them. I can lift one hundred pounds one hundred times a day but I cannot hold them up long. The question of endurance depends upon how and where you rest." Speaking of climax, he said, "If you want to slam a door, don't shut it half-way before you begin." If you could see him fold his coat across his expanse of chest and draw himself up and hear him say, "*Now*, is the time!" you would produce a climax without fail. He said, "If the pupil cannot understand, pitch him out of the window; you might as well do that first as last. . . . Fail in public? No, indeed I won't! There are some people I wouldn't please if I could. . . . In crescendo, let the light in the light-house turn slowly until it beams upon you. Count, and swell, and hurry toward the third measure of a phrase; then rest. . . . How does one trill? Well, how does one whistle two tones at once? If you cannot do it keep on trying. Practice a trill all the different ways you know, and then keep going with the same fingers many times a day; always swell up and down in a trill. Play a double trill as a cat shakes a mouse. . . . Do not use up your force playing too loud before you need it. I do not like a lot of noise on the piano, do you? One gets tired of a lot of fuss, don't they? I like a big tone but not a noise." Speaking of violinists, he said, "The violinist plays with his bow in one hand and with his fingers on the other; a pianist must use the bow and fingers both, in one hand." I was playing the Grieg *Concerto*, and he said, "*Don't* play with so *much* expression! I only want tweedledee, dee, *dum*; but when you *do* something I want it *great*. If you don't make people weep with the last measures of your *Romanza*, you have missed your opportunity."

The way Mr. Swayne ended long brilliant runs, long tender ones, the sudden quitting of dramatic passages, the extreme lightness of unimportant passages, the coming down on fortissimo chords, the coming down on single tones like a boat on the waves, the getting and pedaling of melody tones, will be forever remembered. He said, "Tone getting is a trick; tone is either weight

or speed; a heavy tone may not be as loud as a lighter one which has more speed. The trick is in knowing how to weigh the tone. There is just a certain time when the tone comes back to you, when the string is at its height; get it then, on the pedal." If, as Kullak said, "piano playing is a series of secrets," Wager Swayne has gone far in solving the question of pianism, for he has certainly a method of his own. He is emphatically a man of original development in artistic piano playing. He is a creator whose work is carrying his name over the world, so that Wager Swayne of Paris means as much as did Leschetizky of Vienna, or Busoni of Berlin.

He insists that his pupils view the art of piano playing from the same serious standpoint that he feels. He is a hard taskmaster, insisting upon the same attention to detail as to the big issues. I was glad to have him say, "A teacher does not *always* know just how to *teach* a certain effect, does he?" Speaking of scale playing, he said, "When the fingers refuse to wiggle in scale playing it is because they are not accented. Accent everything in three's and four's; play a scale in slow glissando to prove how easy it is, and how comparatively it should sound. Some people play for the fingering and some for gesture. If I can't have both I will take the gesture. You know Chopin couldn't bear an even scale. All there is to music is the difference in movement and the difference in tones. Not the color, but the design of a composition, like that of a pianoforte, is everything. Get the design; then the correct gesture that belongs to a passage; then *all* of the notes, and occasionally a little music out of those notes; and whatever you do, don't think you can add anything to the printed page of Chopin. Never forget the rise and fall of waves; therein lies the fascination." How I wish I could make plain to you his wonderful grasp of the rhythm of a composition as a whole; he could chain the listener's attention from the beginning to the end by means of the rhythm. I have never met better methods of memorizing and passage practicing than Wager Swayne's. He said, "Practice a Concerto with 2nd Piano ten times a day for a year; then lay it aside; when you take it up again, you will play it." To find in 1918 that what Mr. Swayne taught in 1901, 1909, and 1912, is just as valuable, as interesting, and *not out*



*of style*, is proof to me that his teaching is the *truth* about the matter.

I never hear a good player without wishing that he or she might have lessons with Mr. Swayne. I once said that to him, and he said, "How do you know that I want them? Let them get their punishment somewhere else." I shall never forget the last class of his which I attended in April, 1912. Thirty pupils played, each one an artist. The program lasted from eight o'clock until twelve and even then we lingered, but the passing of those fascinating Parisian cakes, the good-bye's; out on the rue de Prony, the horses' hoofs on the cobble stones, the little light at 9 rue Kepler waiting to guide us through the vestibule, — all these made us realize that the program was over, and that life is not all the dream it seems to be in Wager Swayne's blue and gilt Salon.

REPORT OF ORGAN AND CHORAL MUSIC CONFERENCE

## MODERN ORGAN COMPOSITION

FELIX BOROWSKI

Chicago, Ill.

The object of this paper on organ composition is not at all to instruct the members of this association in the technique of the art—which would be altogether impertinent—but to make a plea for a departure from what may be called the traditional style, and thereby draw new friends to the instrument and to its literature, particularly from the ranks of composers who are possessed of progressive ideas.

Almost certainly it must have been, and must be, a matter of regret to an organist who is enthusiastic in regard to that complex piece of mechanism which all of us are accustomed to call “the king of instruments,” that so few of the great modern composers have contributed to its literature. In determining what constitutes “modern” music we may eliminate at once Bach and Handel, who closed the old order and did not begin the new. It would be right, undoubtedly, to date the modern impulse from Joseph Haydn. Haydn moved with astonishing rapidity along the path of artistic progress. He perceived instinctively what were the needs of the people of his own day and of the people who were to come after him. He had not tilled the orchestral field or that of chamber music a decade before it had become apparent to the world that the methods of his predecessors had vanished for ever. What did so great a benefactor of instrumental art do for the organ? Nothing. He composed music for a number of unimportant instruments—the barytone, the lyra da braccio, the harmonica, the lute, even some pieces for the musical clock, but the organ he left severely alone.

Keeping pace with Haydn along the path of progress, even outrunning him, was Mozart. There were but few forms of musical art that he did not illuminate with the magic light of genius. What Mozart did for the opera, for the quartet and other forms of chamber music, for the symphony, for the con-

certo, has been gratefully acknowledged by every writer of a treatise on musical history. What did Mozart do for the organ? Again, nothing. It may be objected, perhaps, that the catalogue of the master's works shows the existence of seventeen sonatas for the instrument, but these compositions are not sonatas at all in the modern sense, they are merely pieces — short pieces — for organ, two violins, and a bass; and Mozart thought so little of the organist in most of them that he did not even take the trouble to fill in his music, but provided him with nothing more than a figured bass.

What did Beethoven accomplish for the enrichment of the literature of the organ? Once more, nothing, with the exception of a rather anaemic fugue written when he was thirteen years of age. And Schubert? — Nothing. And Weber? — Nothing.

The composers whose names have been mentioned represent, to be sure, the cream of the world's genius. But so far as organ music was concerned, even the creative talents in the second rank did not think it worth while to bring music for the organ to the level upon which that for other instruments had been raised. Hummel, at one time considered superior to Beethoven, wrote nothing for the instrument; Pleyel, nothing. There is no organ music by Dussek, none by Steibelt; and Spohr, whose range of expression in the instrumental and vocal field was very wide, also left the organ out of his creative accomplishment.

Whether or not Felix Mendelssohn-Bartholdy stands in the front rank of the immortals among the masters of music is not a subject for discussion in this paper; at least he was a personage of great distinction in the history of art, and he should be endeared to lovers of the organ and its literature as having been almost the sole representative of the masters who took the instrument seriously. His six sonatas for organ undoubtedly are a landmark in that literature, if only because they brought forward a new idea or two in the technique of organ composition. Since it is impossible to please everyone, Mendelssohn probably was not at all surprised when he was told by the conservative element among the organists that his sonatas were, as the Germans would say, "Klaviermässig"; that the essential technique of organ performance was lacking in them. It is not necessary to go further in a statistical investigation of what has been accom-

plished for the organ by the great composers of music. Mendelssohn was the first and the last of them. It is more to the point to find out why the association between genius and the organ collapsed after the death of Bach and Handel. And this investigation will have the more point because it has a bearing upon my plea for a reconsideration of the style necessary for a re-awakening of interest in the instrument.

Two things in my opinion contributed to the neglect of the organ by the great men whose inspiration should have added to the glory of its literature. One was the insistence on the part of most people that the organ was indissolubly wedded to the church and that the qualities of art that might be fitting enough in a symphony never should be permitted in the music of an instrument which belonged to the house of prayer. The other cause for the avoidance of the organ by the great masters was the polyphonic tradition, which, it was generally believed, was a prime essential of its art.

Now in putting in a plea for non-ecclesiastical treatment of the organ one stands in grave danger of being accused of attempting to undermine religion itself. No such purpose is to be discovered in this paper. There can be no question of the nobility of the music of the church or of the suitability of the organ to its development. Nor is it to be said that the literature never has been secularized. It has; but not by the composers who were best fitted to undertake that secularization.

In endeavoring to advance the suggestion that the organ should be made a vehicle for the expression of emotional and dramatic feeling, and that the aloofness and restraint which belong to it in much ecclesiastical music are not fundamental attributes of the instrument, it will make the ground a little more solid to remind you that the instrument did not associate itself with the church until a considerable period of time after its general employment as what may be called a domestic instrument. Instrumental art, indeed, was regarded with abhorrence by the early Christians because of its vicious associations with the decadence of ancient Rome. In putting forward the organ as a candidate for the honors that have been won by the symphony, the quartet, and other forms of chamber music—the sonata of piano and violin literature—a return simply will be made to first principles.

This will involve a consideration of the other of the two impediments that gave pause to the great masters when they turned their thoughts in the direction of instrumental art. The polyphonic style arrived at its apotheosis in the music of Bach and Handel. Modernity in music practically began when Handel was laid to his everlasting rest in Westminster Abbey in 1759. As the originators of the newer order—Haydn, Mozart, and others—were guided by that instinct for the right and the enduring thing which is part of genius, it was clearly perceived that the style of art which had been cultivated for centuries—the polyphonic style—and which had reached a climax with Bach, now was worn out. Only the small fry among composers continued to beat their heads against the polyphonic wall; to endeavor to beat Bach at his own game. Haydn, Mozart, Beethoven, Schubert and the rest were content to hold the conviction that none of them could make anything out of the fugue or the other contrapuntal forms that had not been made already by their predecessors, so they proceeded bravely along entirely new paths. The earlier eighteenth century masters had made use of all the instruments and some of the forms that the modernists proposed to use; the latter brought into their service the violins, violas, violoncellos, basses, the wind instruments, that had been a constituent of the scores of Bach and Handel and their contemporaries; and while not much was done in the matter of improving the construction of those instruments, a good deal was done in improving the technique of the men who performed on them and in giving the instruments new ideas. And not only that; new instruments were brought into the artistic field—instruments such, for instance, as the clarinet.

But with all the reforming, and all the planning that was going on; with all the opening up of new paths; with all the unfolding of poetry and romanticism in music, the organ was left severely alone, a relic of the old dynasty of art. Apparently the masters of modernity had too much reverence for that dynasty to seek to sweep its last remaining stronghold into the stream of new ideas. So the second-rate composers went on with their fugues and their toccatas, and it became firmly fixed in the minds of men that it would be, as it were, indecent to bring the organ into touch with human emotions.

This attitude toward the organ has prevailed for so long

and it is so deeply rooted that the average music lover will gasp if it is suggested to him that the instrument is not particularly well suited for its polyphonic role. A fugue generally is a muddy affair on the organ. The great fugal works of Bach are majestic, even awe-inspiring, not because they are fugues, but because the genius of a great man has entered into them. Contrapuntal art of that kind is, to be sure, indispensable in the education of students who seek to become good musicians, but the sooner it is avoided by the newer school of organ composers the better it will be for their art and for our ears.

Having abolished all the polyphonic impedimenta that for so long have cluttered up the path of progress, it will be necessary to deepen the emotional value of organ art. In discussing organ-music lately with Mr. Eric DeLamar, one of our most progressive organists and composers in Chicago, that musician put his finger unerringly on the weakness of the secular branch of that music. Its composers, he said, have missed the emotional possibilities by confusing them with those that are merely sentimental. There can be no doubt that he is right. Turn over in your minds the average "Andante in E," the "Pastorale in F," the "prelude" on some hymn-tune, the "Offertory in A minor," the "Postlude in A flat," the "fantasia" on something or other — what can be done with music of that kind? Is it not strange, too, that organ pieces which pretend to imitate storms or naval engagements still survive in recitals? Imagine a piano recital with Mr. Paderewski performing A. F. C. Kollman's "Grand Instrumental Piece, The Shipwreck"!

It will be a happy period for organ music, I think, too, when it is generally agreed that the instrument is not a more or less humble imitator of the orchestra. There is scarcely more than a merely rudimentary resemblance between that 8-foot reed stop called in the organ "oboe," the clarinet, the cor anglais, the trumpet, and the orchestral instruments after which they are named. The organ cannot hope to beat the orchestra on the latter's own ground because it possesses nothing in its scheme of color that approximates to the string tone that is the foundation of the orchestra. It will be one of the first symptoms of the renaissance when organists and organ composers agree that it is absurd to imitate orchestral effects, and that the organ is a com-

plete and wonderful, a highly-colored and an illimitably resourceful instrument self-contained.

A modern handling of those resources should cultivate other forms than those which generally have been in use. What for want of a better name may be called "chamber music" would be well suited to the organ and to the expression of large ideas. There is, to be sure, a small literature of music for organ and stringed instruments and an even smaller one for organ and wind instruments, but the works that constitute it are either sugary sentimentalities or they are arrangements of compositions written for other instruments.

With the development of organ chamber music there will come, perhaps, a development of that combination of the orchestra and organ of which most composers have been so terrified. Is it not absurd that when an organist is engaged as a soloist for an orchestral concert Guilmant's first symphony should come to his mind as the beginning and the end of that particular branch of the literature?

The provision of a really modernized literature, of new ideas, the throwing overboard of dull and complex contrapuntal exercises, the exploitation of new combinations with the organ, should make recitals given by organists at once a fascination and a joy. There will be real art in them; but there will be money in them, too. The ordinary recital with what is known as "a silver collection" presented by a straggling gathering seated in a church is greatly to be deplored. To be sure, the music which sometimes is offered is not worth even the little dribble in dimes that is given to it; but an artist who gives great playing of compositions that are fine and full of power and charm should be put on the plane upon which stand the masters of the piano playing art. If one contributes two dollars for a seat at a piano recital, one should be equally content to pay that sum for one at which organ music is to be heard, for all the technical skill that is exacted by modern piano music also is exacted by modern music for the organ, and the organist must bring to his work other qualities which the pianist does not need at all.

Yet in the last analysis the future of organ music is in the hands of the organists. It must be they who first will inspire composers to their tasks and they who will make their music a joy to listening ears.

## MUSICAL ART SOCIETIES AND A CAPPELLA SINGING

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The great classic art of a cappella singing in this country is unfortunately in the hands of a few; and there are far too few organizations, conductors, and singers who are ready and willing to devote their time and energy to its perpetuation.

There are three main reasons why this division of musical art is not in a flourishing condition in this country: first, a matter of technique; second, scarcity of material; and third, an irregular public which has no interest and but little loyalty to this branch of musical endeavor. Whether we like it or not we must admit that a fine art's maintainance is on a basis of dollars and cents, and it is an axiom that wherever there is a market for a product that product finds a ready sale, which leads to the question of why there is no market for a cappella singing. Two reasons may be advanced in explanation: first, the oratorio tradition, for which we may thank Handel and the English; second, the lack of proper training of directors and singers who are able to cope with the very real but elusive and, paradoxically enough, very simple difficulties peculiar to a cappella singing. It is generally admitted that public interest in oratorio is dying out, the main causes of which may be the lack of good novelties which might add vitality to the repertory, and the mounting interest in dramatized oratorio — the opera. But during its rise, the oratorio tradition has dealt a grievous wound to its smaller sisters, the a cappella motette, the part song, and all that exquisite literature which has been created in the purest poetic fantasy and with undeniably greater skill.

American public opinion has been informed for years through the medium of display advertising concerning various choral societies that could announce large numbers in their choruses, soloists of national reputation, and an orchestra of note. This made it impossible for the smaller group to attract sufficient attention



and support to itself to make its existence a matter of easy concern. Consequently one finds a very limited public in attendance upon these smaller and finer organizations.

It is to save this art that organizations such as the Musical Art Societies of Boston, New York and Chicago, the Aeolian Choir of Brooklyn, the Schola Cantorum of New York, the A Cappella Choir of Northwestern University, and the many madrigal clubs and other ensembles are formed. Their reasons for existence vary; the most general reason for their existence is the fact that a great pleasure and satisfaction is given to those singers who devote their time to it, and it is also a valuable musical experience. This, of course, is the height of unselfishness, and strange as it may seem this condition prevails far more than the average person would think possible. The second reason for their existence is the high-minded desire of a few zealous conductors who are anxious that this fine art should not perish utterly.

There are many ways of attracting the attention of the public to this work, the chief of which may be the enlisting of the services of singers of prestige and unquestioned skill that the audience may have definite assurance that there will be the merit of high quality in the performance, and to make clear in the public's mind the ideal aimed at as compared with the singing of the average choir. Sometimes this succeeds and sometimes it does not. There are of course drawbacks to this way of doing things. The chief difficulty is for the singers to find time among their multitudes of interests, professional and social, for sufficient rehearsals before each concert; and also that each of these rehearsals be attended regularly by each singer. Further, the singing of unaccompanied work requires special training in difficulties which are peculiar to the work. It is not always easy to find a conductor who has the perception for the task, nor the training, nor the experience. Again there is very little learning which is simply set down for the instruction of either the conductors or the singers.

The Schola Cantorum of Paris is a shining exception to this condition. A good book of instruction on this subject is Dr. Coward's "Choral Technique and Interpretation" which is the fruit of long study and success with the Sheffield Choir.

In spite of all the conditions that operate against its existence,

the last influence on choral music which should be allowed to disappear is the a cappella ensemble. An ordinary choir which cannot sing a part-song or anthem of moderate difficulty without accompaniment cannot sing acceptably with accompaniment. This may be set down as another axiom.

This brings us to a consideration of the values involved in the work. First there is no greater cultural influence on the singers themselves than the study of a cappella singing. The requisites of purity of intonation, the pianissimo produced by a light free breath and the absence of muscular strain are assets in any singer's accomplishments. The pianissimo is comparatively easy to get but very hard to keep, for the oratorio tradition again asserts itself in this connection and the fortissimo and impact of tone are habits which are easily formed. Another necessity for good work is the singing of pure intervals. The main reasons that militate against singing in this direction are the well tempered scale, and the idea which all singers seem to have instinctively, that a rise in pitch means additional physical effort. To overcome these difficulties with any group of singers is an accomplishment not only for the conductor but for the singers themselves, and for the last mentioned is of inestimable technical advantage. It is also of inestimable advantage to the singers in the development of cultural taste and general appreciation of the art. Finesse in any art is a closed book to the great majority, but from that majority little by little is gained a special audience which really supports and maintains the work.

These matters of taste and appreciation must of course be definitely recognized by the singers themselves before they may be communicated to an audience. One is tempted at this point to ask the question, "What remains when an ensemble's taste and appreciation is developed to the point that perfect tone, perfect enunciation, perfect intonation, perfect dynamics through the entire range, rhythmic precision, coloring of tone quality, and flexibility are obtained?" The answer is "Everything remains," for that is but the beginning. When all the above conditions prevail, then one may consider the enormous literature of masses and madrigals of the early Italians, the Flemish, the German, the English and French schools down through the years to such compositions as Bantock's *Choral Symphony*, Debussy's *Trois Chan-*

*sons de Charles d'Orleans*, and a host of part-songs of lesser known composers. It may be taken for granted that in the opinion of the public in general the string quartet is the highest degree of musical art. I can state without the fear of vigorous contradiction that a cappella singing is an art just as sensitive and intricate and with a far greater repertory. Where there is material for the virtuoso string quartet there is material for a hundred times as many a cappella singing ensembles.

In the public eye to-day are singers who have a remarkable following. Why not this same following for that idiom magnified in the singing of many voices? Sweetness of tone, true ears, openness of mind are found in the vast majority of singers; all they need is proper direction to become wonderful material for the interpretation of the masterpieces.

In actual experience I have found no serious difficulty in obtaining independence and reliability in five-, six-, or eight-part singing. With one rehearsal a week and but a few weeks for practice wonders are accomplished.

You will pardon my enthusiasm on this theme, for it is a thing near to my heart, and I can assure you moreover that all the statements that I have made have not been made on the basis of enthusiasm but on practical experience of several years under varied conditions; and from that experience, I would also state my conviction that the revival of interest in choral art is only possible through the educational work of such ensembles, and not through the mere gathering together and the display advertising of a choral society for an annual performance of some oratorio which has long since lost its appeal.

## SOME PHASES OF CHORAL WORK

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"There is music in the air"; nature sings; "The morning stars sang together"; the winged orchestra tunes up, and offers its praise in chirps of carolling lays; man joins in the chorus, and lends voice to his aspirations in song.

The voice is a divine instrument—the most subtle and expressive of all musical agencies. It combines varied colors, and covers the gamut of human emotions. While a tone of a single instrument is beautiful in itself, a combination of instruments is necessary to give the proper color. But the human voice is capable of infinite variety of expression. It can express the gay and gladsome, tinge its tones with sorrow and sombreness; it can fill the soldier with enthusiasm, and solace "the girl he left behind" him; it can show majesty and grandeur in choral effects, and soothe the infant to sleep with its lullabies.

It is the first of all musical utterances, and in the Good Book we find many exhortations to praise the Lord with song; and it is to the music of the Hebrews that we can trace the tone art of to-day, especially that of the choral form. It is with David, the poet king, that we find the genesis of our choral music, as he placed the Hebrew tone art on a firm basis. He recognized the power of song, and he invested the religious services of his time with pomp and grandeur—only possible by the aid of vocal music, accompanied by a strong instrumental support. That this reputation for music among the Hebrews was known to other nations is readily seen when we read that in their Babylonian captivity they were asked to sing, "They that led us captive, required of us a song;—sing us one of the songs of Zion." These traditions came down to the Christian era and it is interesting to note that the last act of the lowly Nazarene before commencing His sorrowful journey was to sing a hymn with His disciples at the close of the Last Supper in the Upper Room. For more than fifteen hundred years afterward the prac-

tice of music as an art was monopolized by the church. Ecclesiastical authorities discountenanced instrumental music, so that the history of music during that period is synonymous with the history of choral music. For years all the choral masterpieces were written to be sung in divine worship, and it is to this that we owe the wonderful writings of Palestrina and others. Keeping this in mind it naturally leads us to the consideration of the first phase, the church choir.

It is interesting to students of church choral music to notice that the oldest existing music of American imprint is the Bay Psalm Book printed in Boston in 1698, which contained thirteen tunes in two-part harmony. So that in our own country the genesis of our choral music is found in the musical service of the sanctuary.

Our church choirs vary in their make-up and numbers. In the majority of churches up to very recent years, quartets were used exclusively. This is a purely American institution, as in other countries it is rarely, if ever, that we come across a quartet only leading the musical worship. This confines to a degree the range of music, because four voices, even though they be stars, cannot be expected to produce choral effects. True, many quartets venture upon the domain of choral music and without hesitation sing choruses from the *Elijah*, and even "fear not to tread" upon the majesty of the Hallelujah Chorus. In recent years, however, many congregations have organized choruses, often supplemented by a quartet of good solo voices, making a satisfactory ensemble and enabling the director to produce a variety of sacred music, and also to give performances of the standard works. I readily understand the difficulties which many choristers meet in the lack of material for the male sections of their choruses. It is, as a rule, comparatively easy to secure sopranos and altos. Many of the fair sex study music as an accomplishment and are ready and willing to assist in the choirs. But our men are too prone to let business cares and social duties take their whole time, and while willing to help in other ways, are yet loth to "lift their voices in the choir." There should be an awakening, a new impetus given to the Church Choir. In many communities the church is the gathering place for all activities, social and religious, and all churches, be they large or small, should be encouraged to form their young people into choirs. It

would be an educational and spiritual uplift, and the musical part of the service could be made attractive and inspiring. This would naturally lead to the demand for better music.

There is an idea abroad that easy music must of necessity be commonplace. That is a most erroneous idea, which we can see easily by making reference to the large number of folk songs of various nationalities. These folk songs are simple, yet chaste; easily sung as to range and compass, yet full of artistic worth; and like a spring of living melody, gushing forth with perennial freshness, regale the traveller, who has become weary of dissonances and cacaphony, tired of meaningless discords and noise. These people who are always looking to the easy way, have produced a large amount of so-called church music which is neither flesh, fish nor fowl, and its principal merit in their eyes is its commercial cheapness and its singable melody. I admit that a great deal of Anglican church music is rather dry and uninteresting; but there is plenty of well written music, singable, musically worthy, by American writers, which should be introduced more generally by our church choirs — music that has an element of real worship in it. For after all, that should be the goal of our endeavors with church choirs — the spiritual. It should be part of the service, devotional and uplifting. Ministers should realize the importance of the musical portion of the service, that it be made, not only an entertainment, but also an adjunct to the sermon itself. Successful church choirs in a number of churches would naturally suggest a union of these various choirs, a *choral society*, — our *second phase*.

When we are just emerging from a world conflict, when the echoes of the bells of peace are still ringing in our ears, it is interesting to remember that a great Peace Jubilee was held in Boston on Washington's Birthday, 1815, to commemorate the signing of the peace treaty at Ghent on December 24th, 1814. A chorus of 250 and an orchestra of 50 took part. As a result of this the well-known Handel and Haydn Society was formed on the 24th of March, 1815, and on Christmas day of the same year the Society held its first concert, giving as its program the first part of Haydn's *Creation* and selections from the works of Handel. A hundred years ago this Christmas day, the Society for the first time devoted an entire evening to one work — the "*Messiah*" being the one given. Since that time societies have

multiplied, and in many of our cities there are choral bodies which have been organized and have continued to flourish for over half a century.

A Choral Society is an asset to any community and should be the clearing house of things musical. I realize the trials and tribulations that all such institutions have to encounter, but the results are well worth the sacrifices. Such work should be encouraged first of all by the musicians themselves. It is a fine training ground for the professional ranks. I regret to say, however, that conductors often find more opposition among teachers of singing than among almost any other class. How often one hears them say "you must not sing in a chorus, you know, because it injures your voice." I am speaking now from experience, and many times I come across singers who would certainly be profited musically and artistically by belonging to a chorus, who are prevented from doing so by the advice of their teachers. Ensemble singing gives fine opportunities in sight-reading and clearness of rhythm; and when a complete work is studied, the singers can grasp the musical ideas underlying the whole structure. Again the musical public should lend aid and encouragement and substantial support. As a rule choral societies give ample returns for value received; and their refining influence, their real culture leads to the betterment of society, and brings joy and gladness to many hearts. In observing the make-up of programs I notice that many leaders are prone to overlook the capabilities of their singers. While strongly opposed to the cheap and tawdry, I still think it unwise to burden young societies with too difficult works. Many take a flight into choruses from Handel and Haydn before they are able to sing a simple part-song. This is often done for advertising purposes as it looks much bigger to see a "grand performance of Handel's *Messiah*" on the bill-boards than a miscellaneous program. I once asked a conductor, with whose choir and its capabilities I was very familiar, why he selected such heavy and difficult numbers for his choir when its singers had not the ability to render them adequately. "Oh," he answered; "Handel's name looks better on the printed program than the name of John Jones."

There should be more conscientious study of part-songs among our societies, so that real part-singing may be cultivated. It can be made into a fine vocal exercise, and be conducive to a

better tone quality. This question of tone quality is somewhat neglected, but I believe it should be the first consideration of the conductor. Some leaders are fortunate in getting together a number of singers who have had some instruction in the fundamentals of producing a good tone, but others are not so fortunately situated. To the latter I would suggest that they use a few easy exercises for the blending and purifying of the tone so that the ensemble be made as perfect as possible. That will give the conductor a free, pliable, and elastic instrument to give expression to the various moods of the compositions which may be studied. The sum of it all lies in the one word "expression." It must picture, it must portray, it must have a message which people can understand, and that message must be delivered in such an eloquent way that the listener will feel as the performer does and will almost say, "Well, I can do that too." Such should be the impression conveyed by a fine choral performance, be it of a quiet part-song or a dramatically intense chorus; of a humorous rollicking song or a sentimental love ditty.

Now that there is such an awakening of interest in choral music all over the land, I think that leaders should earnestly consider a suggestion made by our colleague, Mr. Harrison Wild, when he stated his willingness to give to singers free instruction once a week in the principles of sight-reading and tone-production, the singers in return binding themselves to give their services for a given period to his choral society. It is a splendid suggestion, and one that could be adopted by other conductors.

Since we entered the Great War a stimulus has been given to mass singing or community singing, as it is called, this being the third phase under our consideration. This is a most popular movement and people are awakening more than ever to the power of song, to the influence of vocal music, to the thrill of many voices singing with enthusiasm, passion, and dramatic intensity. For after all, what is more inspiring than thousands in unison voicing with enthusiasm the sentiments of *The Battle Hymn of the Republic*, or giving a deep, heartfelt prayer in the last verse of *My Country, 'Tis of Thee*?

A singing nation is a patriotic nation; a singing nation is a happy nation; a singing nation is a nation looking toward high ideals, looking toward the right, forgetting to a large extent the sordidness and dross of material things. This movement has re-



ceived the support of people high in authority, and our military camps have had their song leaders who are influencing the men and giving them an insight into the possibilities of ensemble singing. Never before have we had in this country such a spontaneous response to the appeal of mass singing. In many moving picture houses leaders have been engaged, and a certain period is given at each performance for exercising this glorious gift, and the influence of this program will be far reaching. So far, however, little attention has been given to tonal culture, nor has much care been devoted to the quality of the music sung. It is often a "howling" success—but not of very high quality. Leaders have catered to the popular demand so much that the musical worth of the selections sung is often very little. And after all, "Over There," and "Katy" with "its moon over the cow-shed" is not a diet which is conducive to a healthy musical growth. Indeed it is strange to me that many of our audiences have not suffered acutely from musical indigestion after being regaled with so much of this type of musical sweetmeat.

This, however, is a beginning, and should result in creating a greater love for and interest in ensemble singing. This would naturally tend towards the growth of choral societies and give us better material for our church choirs. These possibilities come vividly to my mind as I recall some wonderful mass singing I heard once in a little land across the sea. The occasion was an historic pageant—a prince was to be invested. The scene was placed within the hoary walls of an old castle. The sun shone resplendently on the varied colors of the trumpeters as they stood on the battlements. The great and mighty of a proud nation were there to witness this dramatic episode in the annals of a little principality. The climax of it all was reached when a grey-headed veteran soldier of the Cross gave out a hymn. The eight thousand within the walls of the castle sang it with enthusiasm, and soon they were joined by a hundred thousand on the outside. It was not done in unison only, it was real part-singing, the wonderful organ tones of the basses giving a firm foundation to the vibrant, bell-like tenors, producing, with the sopranos and altos, an ensemble such as is heard only once in a lifetime. The rugged old mountains in the distance echoed with the strains, and even the waves of the near-by ocean seemed to rock rhythmically. Such was the effect of real community singing.

REPORT OF HISTORY OF MUSIC AND LIBRARIESCONFERENCE**A REVIEW OF MATERIALS AND METHODS IN  
TEACHING MUSIC APPRECIATION  
IN THE COLLEGE****GEORGE DICKINSON**

Vassar College, Poughkeepsie, N. Y.

Music in the college has suffered in more than one of its branches from methods of presentation devised for foreign conditions, or at least from a *modus operandi* not specifically projected for the musical needs of the college student. The college harmony course, for example, is likely to be a mere transplantation of that of the conservatory, leaving largely out of consequence differences in type of mind and temperament to which approach is sought, and ignoring differences of end to which the results of the course will perhaps be applied by the unlike types of student.

The status of the college appreciation course as regards adaptation would appear to be variant. On the one side, a certain degree of maladaptation is apparent. To begin with, the college appreciation course cannot claim primacy as ministrant to the needs of the untrained listener: its general intent has a prototype in the purpose of such books as those of Krehbiel, Henderson, and the like, to educate the listening faculty of the dilettante who constitutes a considerable part of the concert-going public. It is probable that more of a method of approach adapted to the casual listener is embedded in the average college appreciation course than at first moment would be conceded. The profit is doubtful, since in style, treatment of technicalities, organization of material, historical inferences, the procedure of this variety of book does not necessarily lend itself to the fullest good of the college appreciation course.

Further, it is not impossible to find college appreciation courses

taught by persons of competent musical equipment, who, however, lack a quality of perspective which supplies a sympathetic penetration of the musical needs of the college student. Such teachers, probably conservatory trained, perhaps actually borrowed from the professional school, may be found applying to the college student, without fully realizing it, processes which fail to bring both the teacher and student into grips with fundamental aspects of the elementary listener's situation. The mark of the "literalist's" work will often be an attempt to furnish the student with such rudimentary information about music as he conceives the student to need from a viewpoint generally formulated on modified analogy with the requisites of the professional student. The result will frequently show in an array of technical material, part of which is not useful to the elementary listener at all, considering the end in view, or is not presented in proper relation to be of immediate service.

On the reverse side, most significant and carefully considered approaches to the subject as a pedagogical problem have been devised within the college. Even thus, it is not certain whether as yet a full degree of adaptation has been attained. Without undertaking seriously to analyse the temperament of the college music student, it seems safe to say that there has been a certain amount of both under- and overestimation of his receptivity. Maladaptation of a sort lies in either direction.

Involved with and as one manifestation of the tendency to underestimate the capacity of the student, is the too prevalent failure to make appreciation work exacting enough to attach his respect. The course in musical appreciation cannot in general be said to be regarded by the student as a pursuit of a seriousness equal to that of the average college subject. The college student is at least in the posture of study, and a course which makes subnormal demands on his time, which does not enforce a fair degree of exertion of his faculties, will not command his full esteem. The undeniable fact that the subject matter possesses the possibilities of making such requisitions carries no weight unless the course is so managed that those possibilities are realized. There is danger of too much mere entertainment in the appreciation course in the name of giving free rein to artistic instincts. Shall not courses in art appreciation be made studies in such a

degree as will assure them a place of deference equal to that of literature courses, no more catering to diversion than they?

The supreme value of studying music itself for appreciation has entirely overshadowed the value, for the college student, of an approach to appreciation through an attack with the student on his listening perplexities as a *problem*. He is glad to recognize that for him as an amateur there is a listening problem. He will help in the analysis of his own case more acutely than is generally supposed: the teacher possesses but a part of the clues and the student perhaps holds others. The college student of appreciation should be taken into confidence as a co-thinker; not because any particularly valuable contribution to the psychology of the untrained listener is likely to accrue from such treatment, but because there will result a valuable attitude toward the subject and a spirit of practical coöperation securable perhaps in no other way.

The college student for the most part is in contact with live subjects, and music study, if it is to bid favorably for his interest, must be made to refer vitally to the student's current musical experience. It is erroneous to suppose that his listening practice need be largely gained in the domain of the classic period. A greater degree of emphasis than is customary may well be placed on the music of the immediate yesterday as compared with that of day-before-yesterday, in order that the listening practice of the student may become in the fullest measure stimulating. Probably the paucity of such listening material in the average appreciation course is due to difficulties of reproduction, and to lack of time, first things coming first; but it is also due in part to the theory that the listening capacity of the first-year appreciation student would be too severely taxed. The teacher has difficulty in realizing that the parlance of the classic period as the staple idiom has given way with the younger generation to the idiom of the romanticists and Wagner in particular. The middle works of Beethoven in the regard of the new generation have no doubt not yet withdrawn to the pinnacle of comparative classic detachment occupied by the works of Bach, but if that is not the case it is because we are still in a sense in more intimate contact with the language of Beethoven through the fact that he is monophonic, and monophonic design is, generally speaking, still dominant.

Other evidence of an underestimation of the college student's capabilities is manifested in the reluctance of the teacher to introduce him to certain valuable technical material, in the feeling that it would bore him or prove incomprehensible. The student's musical understanding is manifestly elementary, but his general mentality is mature enough to grasp the fundamental idea of more than one practical matter which many a teacher considers it unadvisable to handle in his presence.

Of the case of overestimation of the student's capacity there is less to say. Excess of technical matter is the chief fault. Lack of thorough organization of material is probably another, leaving too much to the initiative of the student in working out bearings and correlations. The student is likely to possess but the most vaguely reminiscent outlines of the story of musical development; promiscuous historical allusions, therefore, which come so readily to the mind of the musician, valuable as they may be in giving flavor to lecture work, are often entirely lost on the student. There is little gain in presuming on him in this regard.

Any plea for making appreciation work more of a study, for the introduction of more that smacks of the technical, for closer systemization, is likely to be greeted with murmurs the implication of which is pedantry. It should be unnecessary to reassert that the spiritual element shall not for a moment be lost sight of—is not to be discounted in favor of anything whatsoever. But in proper perspective the two angles meet. In fact, it is nearly as certain that the "idealist's" attempt to foster "unalloyed appreciation" by means which avoid certain routine will defeat its own end, as that the "literalist's" lack of inspiration will prejudice his results.

The college music student is then something of a paradox: he is both innocent and sophisticated. He must be approached simply and yet on a plane which will insure his intellectual regard. His musical caliber must be properly differentiated from his general caliber.

As a part of the issue of securing the most perfect relation between the spiritual end and practical means for attaining that end, the question of the place of technical material in the appreciation course is primary.

One is told that *definite* listening is a radical agent for ap-

preciation, and that it consists in perceiving the relations of the elements which enter into the musical composition heard. M. Combarieu has promulgated the idea that music is constituted through a unique process which may be called "musical thought," or "thinking in sounds," and that this thought operates without concepts. It is the ability to follow musical thought, to enter in a marked degree into the thought-processes of the composer, which constitutes wholly definite listening. But musical thought is fully intelligible only through a somewhat esoteric conversance with its peculiar operations, some of which are extremely technical — through the exertion of a synthetic faculty of form-perception wholly different from that of acquiring the import of word-expressed thought. It is certain that the amateur can at best but follow the complexer musical thought-processes from afar; thoroughly definite listening is an impossibility for him. Absolutely definite listening would be almost creative in its capacity. Thus, it is the putting of himself into possession, in an extreme degree of the musical thought of a composition which enables a great performer by reasserting that thought to recreate the work in performance.

Fortunately such intent and technical penetration of the thought of the composer is not necessary for appreciation. Even the ability literally to follow musical thought, though a high attainment, does not in itself constitute appreciation. But the intelligently appreciative listener must have a degree of this ability, and he must obtain as a basis for it a certain amount of actual technical knowledge of the operation of musical thought. But because of the highly technical nature of the detail of its processes, only the broadest outlines of them can be brought within the range of the amateur. These outlines are embodied in "form" in its liberal sense. Any aspect of musical material which concerns relations, which points toward the organic nature of a musical thought-product is form. In this sense the study of *form* transcends the study of mere forms; broad principles of design precede and then, for apprising the student of the working of those principles, acquaintance with forms, less in detail than is customarily supposed. It becomes fully as vital therefore in establishing the student's attitude toward form to show the evolution of design, as its fundamental laws make themselves felt in an increasingly sophisticated manner, as to dissect music into motives, phrases,

themes, and so forth, and to plot the ground plans of certain conventionalized structures. Form has instinctively been given a large place in teaching musical appreciation, but not always has sufficient perspective been evident. One department of form has scarcely received due presentation to the amateur. Tonality is merely one of the subtler aspects of musical order. Its general function, however, is not abstruse, and its full contribution as an instrument of structure must be brought home to the elementary listener, and practice given in sensing the operation of tonal law.

Form is then assigned its proper place in an appreciation course when it is approached through its office in giving a degree of access to musical thought.

Without fuller suggestion of them, such technicalities, therefore, and those in such measure, as directly further the amateur's apperception of musical thought may legitimately appear in the appreciation course. Experience with the particular type of student involved is doubtless the only guide in a selection of precisely what technicalities fulfil this test.

Finding an object lesson in the methods of the "literalist," his antithesis, the "idealist," fears that he will lose valuable emotional reaction from his student if he allows the intellectual element as involved in technicalities to assume a palpable degree of importance. Contrarily, the verdict of college students themselves, in whose presence has been duly emphasized the intellectual aspect of music, is in favor of its value as having not only stimulated their intellectual interest but as having actually increased their sensitiveness to higher musical effect. Typical college students of appreciation also express themselves to the effect that a conscious attempt to listen "intellectually," as they would call it, that is, in the light of their newly acquired knowledge of the nature of the musical phenomenon, is (to them) surprisingly compatible with sheer enjoyment. Furthermore, the average class is made up of individuals a proportion of whom will profit by a certain tempering of their emotional reaction through the intellectual. Care, however, must be exerted that the field of knowledge of "what to listen for" opened up to the student be not sought too ostentatiously under that caption, lest the amateur undertake his listening in such a spirit that it degenerates into an exercise in detection.

A final aspect of the question of technical material is presented in determining a sound mode of approach to it. There are numerous ways of access, the most deadening of which is the *technical*. Technical matter can be illumined without the technical spirit pervading the presentation in an unfortunate manner. The technical way is doubtless the result of the general permeation of all musical instruction by professional methods. Overloading of technical material is often merely apparent, through an introduction of isolated details of knowledge not properly related for the present digestion of the type of student at hand. Technical material may be presented in wholly admirable ways, but if it is allowed to become inert its value will be lost: the student must be given opportunity of making immediate use of it in his listening.

Good teaching concerns itself not merely with the masterly presentation of material but also with a checking of results to discover whether the end sought has in satisfactory measure been attained. It is easy to concede that the precise process which obtains in the consciousness of the elementary listener is indeterminate. Nevertheless, in the end, it is conceivable that fairly reliable tests of what that process is and becomes under tutelage can be devised. This is an undertaking for the musical psychological laboratory. Perhaps one reason for the magnification of the study of forms in appreciation courses is the fact that a tangible trial of certain results of the instruction is easily obtainable. If form is perceived (not necessarily, *the* form), it is certain that a degree of definite listening has been attained. When ultimately worked out, processes for the determination of results will attach themselves naturally to methods of instruction and will mold the teacher's conception of his subject in its relation to the student.

Some scheme insuring continuity, conviction, logical stages of progress, must be sought, which will amalgamate into a natural plan of procedure the considerable amount of heterogeneous material, of which the amateur must find himself in possession for full appreciation. There seems to be one way of securing the desired fusion,—namely, the historical method. The following considerations, some of which have already been elaborated, are deemed of importance: adjustment of technical material in such relations that its bearing is appreciated and in such manner as



enables the student to make immediate practical use of it in listening; treatment of form and the operation of its principles as a development and of forms in their order of evolution, which is their order of increasing complexity; due emphasis on the intellectual element, yet without losing sight of the spiritual side and without getting out of contact with the actual music itself; furnishment of plenty of actual experience in listening which shall be cumulative and shall serve to emphasize the reality of the work; avoidance of loose historical allusions which may miss fire because of lack of musical background on the part of the student; establishment of musical criteria for a molding of the personal taste and the general sense of musical values; presentation of musical works not in isolation but with their evolutionary context supplied through historical and critical study. These ends are attainable by the historical method, which, after an introduction laying bare the listening problem to the student, and presenting certain preliminaries necessary as premises, launches into the story of the evolution of musical art. Into that scheme can be adjusted all the desired components with the advantage of their having been brought to the student at the precise moment in which he can best see their significance. The not uncommon variety of course which traces the development of forms and fits historical details into the niches, can never have the conviction of one which traces the development of music itself and molds into the narrative all other matter as contributory data in showing that evolution. Such a mode of work is not so much a study of the history of music *per se*, as a practical arraying of laboratory material for the working out of the listening problem in an orderly manner. Hints of the soundness of this method are to be discovered in at least one quarter, but it seems not to have been emphatically and widely enough championed and practiced. Perhaps a flaw in such procedure lies in the fact that modal polyphonic listening comes before monophonic. In actual experience the difficulty is not very apparent, and if there is momentary loss here in practicability there would seem to be full compensation in even such a merely abstract conception of the earlier period, as would give background for later more important fields.

The detailed content of the appreciation course is suggested by several books rather than by any one, and in general the various

stages of the way of the amateur are admirably illumined. Suggestions of angles of approach to that content have therefore been of greater importance than an account of the material itself will be. Nothing peculiarly novel will have been hit upon if the listener's problem is formulated as involving, in one extent or another, the need of: UNDERSTANDING, FEELING, EXPERIENCE, DISCRIMINATION; and a conception of their interrelation.

The element of UNDERSTANDING may be regarded as embracing three departments. First, the *nature of the musical phenomenon* in its sensuous, constructional, expressive and esthetic aspects. The sensuous lure of music will be suppressed by the teacher to its proper level, though in the nature of the case, in work which purports to be concerned in listening with the alliance of the intelligence, the sensuous quality can scarcely assert itself in an undue manner. The constructional aspect of music as involved in definite listening is not likely to lack its fitting place. The listener's attitude toward the province of musical expression must be shaped. Such a process does not point toward an abstract setting forth of theories of the nature of musical expression, but rather toward a cautioning in regard to well-recognized misapprehensions into which the average amateur is likely to have fallen. The teacher will have the "imaginative" listener to deal with. Of course much "imaginative" listening is simply evidence of cursory attention, but on the other hand it may be indicative of a valuable temperament which must not be ruthlessly suppressed but merely controlled. The good may be retained and the danger curtailed. About half of the average appreciation class confess a tendency in this direction, but they are ready to grant that, without the slightest loss in real pleasure, an increase in knowledge of the nature of music restrains the aimlessness of "imaginative" listening. As a part of the expressive aspect of music it is obvious that a discussion of program music is entailed. Finally the purely esthetic aspect of music presents itself for a place. The nature of musical beauty; the complex of pleasure from it, namely, through the sensuous, formal and spiritual qualities of music; the indication that the ultimate contribution of music is not mere evanescent pleasure even of a high sort, but a "purging of the emotions" which shall leave a val-

uable residue in the sum total of the individual experience;—these will come up briefly for clarification by the teacher.

A second department under the head of Understanding is knowledge of *media of performance*. The untrammelled following of musical thought-processes is often contingent upon a subconscious familiarity with the peculiarities of the particular conveyance through which the music reaches the listener. Initiation into the nature of instruments and the voice, particularly in their bearing on style, is therefore essential. This is entirely aside from the interest of understanding performance values in themselves.

The third department into which Understanding divides itself is that of *history*. The college student is quick to appreciate the merits of a systematically developed context for the works he is hearing. He is ready to respond to the practical fact that his understanding and appreciation of the music he hears in concert are enhanced through the setting given by historical study.

With Understanding must be joined FEELING, performing its part in rightful proportion in the light of Understanding. While the impartation of Understanding is subject to codification and can be secured through so-called instruction, the higher desiderata can only be achieved through a process of infiltration. It is common knowledge, and perhaps physiologically and psychologically explainable, that without an apparently suitable basis of Understanding for definite listening the message of a great work will often reach the untrained listener directly and powerfully: a vivid impress is made in spite of his relative inability to follow musical thought. There is exerted in a great musical work a high potency, with such emotionally universal penetrative force that a short-circuit, as it were, is formed direct to the inner consciousness of even the most unsophisticated listener, which may raise his listening above the plane of transport on "a current of vague sonority" in the real value he derives. Acknowledgement by the teacher of his own comparative impotence to supply the student directly with any more moving contact with the music than that may be coupled, however, with the reflection that here is the invaluable basis for his work in furnishing the listener, not perhaps with an experience greatly more vivid, but with foundation for a deeper and more permanent return from it. In the stimulation of Feel-

ing the teacher will then largely fall back on the music itself. Familiarity with great music results in heightened reaction partly through a fuller following of the musical thought-processes. The teacher therefore cannot fail, by putting the student repeatedly in the presence of great works, to increase the value of his emotional response, noting that intimacy with comparatively few works is of greater benefit than extensive ranging.

Understanding and Feeling can only function through EXPERIENCE. They are comparatively unrelated and valueless until brought to bear together in actual activity. The appreciation course will therefore furnish copious *directed* practice in listening. Experience becomes the laboratory in which the student will be enabled to work out his listening experiment; here is given the opportunity to put to immediate and vital use the newly acquired knowledge. The amateur listens indefinitely partly because his attention is unfocussable and his memory vague. The appreciation laboratory must furnish calculated discipline for the attention and memory.

Understanding and Feeling, brought to interadjustment through Experience, ought to result in the promotion of DISCRIMINATION. The appreciation course has not fulfilled its entire purpose if the critical faculty is left unawakened and undirected. A sense of musical thought-values is a concomitant of full appreciation and can be fostered. The function and procedures of criticism may well therefore have some place in the appreciation course. Fortunately without particular emphasis on the matter as such and without tedious abstract discussions of it Discrimination may be expected as a by-product of a proper historical mode of developing the material of the course. Not the least of the aims of the appreciation course is to combat various prejudices with which the average student comes saddled. Again the historico-critical method of approach effects the result, by broadening the horizon of the student's conception of the art.

UNDERSTANDING, FEELING, EXPERIENCE, and DISCRIMINATION, in mutual dependence, will therefore constitute the ends to be sought in leading the student in the art of listening.

The equipment of the listening laboratory of the appreciation course merits a digression. The teacher will be hampered by limited means of performing musical works: he cannot be ex-

pected to be a composite of scholar and piano, voice and violin virtuoso. The field of piano music is admirably reached through the modern autographic player piano; the fields of song and violin music, and the vocal portions of opera are reached in varying degrees of satisfactoriness by the phonograph; the fields of orchestral and chamber music are virtually untouched by the phonograph as far as providing a suitable range of standard literature. The educational usefulness of the phonograph has been greatly curtailed by the commercial side of the enterprise, the apparent failure to secure adequate musicianship in persons delegated to choose educational records, and the merciless way in which works have to be cut to limit the length to the capacity of the twelve-inch record. Orchestral and organ works can be reached adequately through the player pipe organ and there is available an alluring though not wholly sufficient array of rolls, from Bach to Strauss. The laboratory of the appreciation course to secure its potential results must be fitted out with much of this apparatus.

The number of books dealing in one way or another with the listening problem of the amateur is considerable,\* and a sorting or characterizing of them, amusing as it would be, is not here possible. They range from the highly inspirational, which penetrates the very essence of the listening problem, to the amateur's manual of forms; from the rhapsody on the joys of "free listening" to the potpourri of musical misinformation. The teacher will do well to sort out judiciously the reading which he commends to his students; instances abound of the blind attempting to lead the blind. Unfair as it often is to quote without context, such matter as the following inclines one to discount the books in which these statements appear: "... the difficulty of producing good fugues increases every year, because available subjects are slowly being exhausted"; or, from another book, "It has been said that if all the music since Bach's time should be lost to the world, it could be recreated from the Bach manuscripts"; or, speaking of the fugue, "... frequently the exposition is omitted and the composer passes to the final and most important part of the fugue, the stretto. . . . Between the various parts of the fugue are episodes or short melodic intervals." The above ma-

\* Bibliography appended.

terial about fugue is taken from the section of the book entitled "The Orchestra." In another place Beethoven's *Mass in D* is classified as an oratorio. The book has but one virtue, and that is the excellence of its pictures.

The manifold extent of appreciation work and the latent capacity of the amateur for training in listening point to the fact that one year of study can but lay foundations. The complete issue is to awaken in the student a desire for fuller and more intimate acquaintance with musical literature. A "follow-up" system would supply the student with later listening courses in which the fruits of his earlier work could be amplified. There is no doubt that in most colleges where music has a growing place there is a desire, perhaps unexpressed, for courses which in a comparatively untechnical manner shall initiate the amateur listener in some detail into the various fields of musical literature to the same extent that has long been possible in the literature of languages. Opera, symphony and song courses, courses in folk and national music, and so forth, at once present themselves to mind as stimulating vehicles for the student's continuance of the quest.

An appraisal of the possibilities and responsibilities of the appreciation course suggests the conclusion that ideally the safe-conduct of the amateur entails more than a professional knowledge of music, more than an exuberant liberalism toward art study, either one too often regarded as the all-embracing gift:— it entails a thorough musicianship, the teaching instinct, an insight into and a sympathy with the student's case, a breadth of culture and artistic vision, and an infective enthusiasm, which together shall give the teacher a purchase both on the listening problem and on the listener himself.

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The following bibliography is not complete. It contains books, well known in the main, which deal with various phases of appreciation work, whether from the standpoint of the amateur or the teacher, but foregoes the listing of works dealing specifically with musical esthetics, and chiefly expository works such as Vol. III of MASON's *The Appreciation of Music*.

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v

## SPANISH MISSION MUSIC

LILLIE TERRELL SHAVER

San Marcos, Texas

In its early settlement, America presented no inviting field to the adventurous seeker of fortune. In the localities where the precious metals were found, and wealth, like a mushroom grew overnight, the worldly-minded herald of the Cross might be tempted by the lure of flattering prospects. But, with this exception, the wild unexplored regions were sparsely populated by a strange untutored race totally ignorant of the moral code of refined society as also of the rights of individual property. The end sought by the old conquistadors of Cortez in 1521, in taking possession of the promising provinces of New Spain was two-fold: to civilize the Indian, and to colonize the country. In order to convert the savage from heathenism to a faith in God, the Fathers established missions; or, as Eben's translation of the bull of Pope Alexander VI, dividing the New World, puts it, "to instruct them in the Catholyke fayth and good maners."

As Christianity must have civilization for a basis of operations, the savage Indian had to be civilized as well as converted. By infinite patience, a constant prayer, and tactful intelligence, the devout followers of St. Francis de Assisi undertook the arduous task of teaching these simple children of nature to love God more than their hunting-grounds; to forgive their enemies and not to scalp them; to serve their fellow-men and not to exterminate them. The knowledge which the Indians had previously acquired was of no avail to them. Their wild, roving, care-free life had to give place to a permanent home and an altar of worship. Their manitous, as numerous as the sands of the seashore, had to be replaced by the idea of one great manitou — the Creator. Their savage passions had to be subdued, their habits changed, their manners modified, and their entire natures remodeled on different lines. "Nothing is more difficult," says Father Marest, "than the conversion of these Indians; it is a miracle of the Lord's mercy. It is necessary first to transform



them into men, and afterwards to labor to make them Christians." The all important problem of how to keep the Indians together long enough to make any impression on their untutored minds taxed the ingenuity and the resources of the patient, capable Fathers. Different circumstances and surroundings required different tactics on the part of those who had them in charge. One means lay in the fact that to the savage eye — accustomed only to the broad expanse of the vast prairies and the sublime scenery of the rugged mountains — the ceremonies, the solemnities, and the pomp of the Roman Catholic worship were fascinating and alluring.

Once in the hands of the missionaries, the Indians were instructed in the various domestic and religious duties of the missions. Those Fathers had phenomenal success in attracting converts and in firmly imbuing them in the rudiments of the Faith, who utilized the fondness of the aborigines for melody and sweet sound, knowing full well that thoughts expressed in the words of a song sing into the soul and linger in the memory, which otherwise learned would soon be forgotten. Aside from the refining and softening influence of music, this method of instruction made the learning of the necessary prayers and of the commandments of God comparatively easy and especially agreeable.

"The early Fathers understood this very well," said Father Zephyrin Engelhardt, speaking of the untiring Franciscans. "When the Flemish Fathers Juan de Tecto and Juan de Aora, and Brother Pedro de Gante, in 1522, reached Mexico, just conquered by Hernando Cortez, they hastened to establish schools for teaching reading, writing, and singing. Brother Pedro de Gante especially excelled in teaching boys how to sing the plain chant and the hymns of the church. The system was continued on a grand scale after the arrival, in 1554, of the so-called 'Twelve Apostles' under Father Martin de Valencia. In the course of time the Indians became so proficient in singing the music of the church that they formed the choirs of all the churches. Later these apt pupils would return to their native villages and teach others. The result was, as the Franciscan historian, Geronimo de Mendieta writes, in 1596, that not a town of the one hundred in the neighboring territory lacked sufficient singers for the Holy

Masses and Vespers. Nor was there a village, no matter how small, which had not at least three or four trained male Indians who daily in church sang the little offices of the Blessed Virgin. The first mass sung by the trained youths begins with the words, *Salve, Sancta Parens*.

"Organs were not introduced until a much later period. The first musical instrument brought from Spain was the flute. This was followed by the oboe. Soon after appeared the orlo, an ancient reed instrument, the viola, the cornet, and the bassoon. The natives proved so bright in this line that after a short examination they would make them on a large scale. The effect was such that Father Mendieta, less than seventy years after the conquest, exclaimed: 'One thing may be affirmed with truth. It is, that in all the countries of Christendom outside the Indies, there is not such an abundance of flutes, oboes, sackbuts, orlos, trumpets, and drums as in this one single dominion of New Spain.'

"In the territory now comprising the United States, the early Franciscan missionaries, notably in Texas and California, took great pains to teach Latin and Spanish hymns. Where the converts could be collected in the missions, Indian boys and youths learned to sing all the masses in plain chant, the vespers, and all offices of the Church. The old choir books of parchment, in which the pages measure nearly a yard in length and the square notes half an inch, are still in evidence at various former mission churches, especially at Santa Barbara, California. A long list of Spanish hymns for the different feast days of the year were sung by all at stated occasions, such as processions, May devotions, Lenten season, etc. Litanies were among the chief pieces. The Pater Noster and the Ave Maria were also set to music. The evenings were usually passed by the girls in singing the numerous hymns of which all were fond.

"A pretty custom, peculiarly Spanish, obtained in the missions of Texas and California. This was the singing of the Alabádo. It may be traced back to the year 1716, when the Franciscan Fathers of the two missionary colleges of Santa Cruz de Queretaro and Guadalupe de Zacatecas for a second time entered the interior of Texas to reoccupy the missions founded there about twenty years previously. The Franciscan chronicler relates that on the expedition every day the Alabádo was chanted just as the

friars were wont to do in their monasteries. Alabádo means *praise*. This Alabádo seems to have been the first music taught the Indian converts; the text and air are given as sung at Mission Santa Ines, and most probably was the melody used at all the missionary establishments.

## Alabádo.

Accompaniment by Rev. Florian Zettl, O. F. M.

*Lento.*

1. A - la - ba - do y en al - za - do Se - a el Di - vi - no Sa - cra-men - to,  
 2. Y la lim - pi - a Con-cep - ci - on, Di - la Re - i - na de los Ci - e - los,  
 3. Y el Ben - di - to San Jo - seph E - lec - to por Di - os In - men - so,

En qui-en Di - os o - cul - to a sis - te De las al - mas el sus - ten - to.  
 Que que-dan-do Vir - gen Pu - ra, Es Ma-dre del Ver - bo Eter - no.  
 Pu - ra Pa-dre es - ti - ma - ti - vo De su Hi - jo el Di - vi - no Ver-bo.

“Ordinarily on occasions of note, the Te Deum Laudamus was chanted; but, unless two or more friars led in this official canticle of praise, the Alabádo, which every one knew, was substituted.”

On a beautiful spring morning in 1716, one may follow the interesting service in Mission Concepción, at old San Antonio, and enjoy a marvelous scene in a wild unsettled country. The angelus bell summons the faithful to greet the Mother of God. A solemn procession advances with the Holy Eucharist carried along amidst clouds of incense wafted by the perfume of strange wild flowers, escorted by hundreds of pueblanos and rancheros bearing lighted tapers. This imposing line stops at the temporary altars, or *ermitas*, to perform the service suggested, while the melodious, angelical salutation, the “Dios Te Salve,” falls on the listening ear.

The divine service begins in the chapel with the holy music for the "Misa de Angeles" (VIII. Del Kirial Vaticano). The plain chant in the masses of various tones for various feasts were used, eight or nine of them. The Kyrie was first sung, followed by the Gloria, the Credo, the Sanctus, the Benedictus, and the Agnus Dei.

Boys with good voices and with some taste were taught the letters and square notes, and trained to read and sing notes, as no organs were available at that time. A violin in the hands of a missionary led at practice and rehearsals with good effect. These boys in time became the choirs. In addition to masses in the morning, the choir sang vespers in the evening, also in plain chant, at which they in time became very proficient. Even the long offices of Holy Week were sung by the Indians at the missions. The valuable work accomplished by those worthy Fathers stands today as a noble and lasting monument to their memories.

## POPULARIZING MUSIC THROUGH THE LIBRARY

ARTHUR E. BOSTWICK

St. Louis

The purchase of music by a public library is justified by the assumption that its use is to be somewhat analogous to that of printed speech. The analogy is, in fact, somewhat closer than most persons realize, and its consideration reveals some mistaken ideas about the use of music in a library and may give rise to suggestions for the improvement of that use. A page of music, like a page of written language, is a record of something whose primary expression is obtained through sound. Anyone who understands the notation in either case may reproduce the sounds. In one case this is "reading aloud," in the other it is a performance of the music. In the case of the music the sounds may be made with the voice, or with an instrument, or with one or several of both at once; but this is only an apparent complication and does not affect the principle. The reader, of course, may learn the language, or the music, by heart, and then dispense with the written record.

In practise there are important differences between the treatment of records of speech and music. As sound is readily imagined as well as actually produced, both speech and music may be enjoyed by a reader without making a sound. If the reader of a book can not do this, he is not regarded as at all skilled. Most of us, I think, do not consider that a person knows completely how to read when he is not able to read "to himself," but finds it necessary to make the actual sounds of speech, whether loudly, or only under his breath. In the case of music, however, only the skilled musician, as a general thing, is able to read a page of music "to himself," as he would read a page of written language. This is especially the case with instrumental music and with music where there are several parts. An accomplished musician, however, may run over an orchestral score and hear the performance "in his mind," with the quality of each instrument brought out, the harmonies and the shading of intensity.

We may go a step further as a matter of curious interest. Language is not necessarily connected with sounds at all. A deaf mute, who has never heard a sound, and is incapable of understanding what sound is, may nevertheless learn to read. He is, however, unable to appreciate a page of written music, and I do not know how it would be possible to explain to him what it is like, except the rhythm of it, which may be made to appeal to the senses of sight and touch, as well as to that of sound. In general, however, the reader of music must at least imagine the sounds represented by the notation before him. This is not the case with the reader of speech. Anyone who can read fast and well enough may, like the deaf mute, understand what he reads without even imagining the sound of the words. One may even read so fast that the mere speed forbids any thought of the corresponding oral language. Skilled readers may take in a sentence, a paragraph, almost a page, at a glance. This is the sole point of difference between reading language and reading music; and it does not greatly concern us here because all that it practically affects is speed of appreciation.

Something that is of greater importance is the difference of purpose usually found between those who read words and those who read musical notes. When we say of a child that he is studying music we usually mean that he is learning how to sing, or to play on some instrument, with the special view of being able to perform before some kind of audience. A music teacher, in like manner, is one who teaches his pupils how to play on the piano or the violin, or how to sing.

But when we teach a child to read we are not primarily concerned with his future ability to read aloud or to recite so as to give pleasure to an audience; what we are thinking of is his ability to read rapidly to himself so as to understand what is in books. Looked at in the same way, the main thing in musical instruction would be to teach rapid sight-reading so that the reader should get the ability to become acquainted with as large a number of musical masterpieces as possible. One learns to talk by talking; one learns to read by reading; and the same is true of reading music. And as the omnivorous reader of books always wants to express his own thoughts in writing, so the omnivorous reader of music will want to compose. Neither the one nor the other may produce

anything great, but the effort will aid in mental development. As a matter of fact, the child begins to put his thoughts into words before he knows how to read. He is encouraged to do so. No mother ever tried to stop her baby from learning to talk because its first efforts were feeble, halting, and unintelligible. How differently we treat the child's attempts at musical expression — for that is the explanation of many of the crude baby noises that we hear. As the child grows, its expression in this direction is discouraged, and seldom is any effort made at encouragement or development. Is it not a wonder that any one succeeds in composing original music? How many great poets or novelists should we have if every baby were discouraged in its efforts to express itself in words; if it were never taught to talk and never to read?

By the time we librarians are able to exert an influence on the reader, this period is past, but it is still possible to do something. Our first job is to disabuse the public of the idea that enjoyment of music has necessarily something to do with mastering the technique of some musical instrument. The phonograph has done good work in removing this impression, but we should never be content with the phonograph any more than we should consent to do away with all printed books and rely wholly on works "read aloud" on the victrola. There will always be pleasure and profit in doing one's own reading, whether in speech or in music. One must understand musical notation of course, just as one must know the notation of written speech before he can read books. He must also understand a little of some instrument, preferably the piano; though only enough for sight-reading, his object being to understand and appreciate the music himself, not necessarily to bring understanding and appreciation to others.

I think I have gone far enough along this train of thought to show the principle on which I should select the music for a public library collection. I should form such a collection in precisely the same way as my collection of books. A very large proportion of the books in a public library are properly intended for those who will read them for their own delectation, enjoying and appreciating and profiting personally by what they read. A much smaller proportion are books for study and research. A still smaller number are dramatic or other selections intended primarily for recitation or declamation. So, in selecting my music I would

acquire chiefly selections for reading. I do not mean elementary reading—one does not limit his language books to primers. I should buy works of all grades of difficulty, but I should have always in mind the primary use of these for sight-reading. Comparatively few would be pieces written solely for display—to dazzle the hearer or to show off technique. Few would be pieces whose interest is chiefly historical or academic. I do not say that I should exclude either of these kinds, but I certainly should not include them in greater degree than I should include analogous material in buying ordinary books. Bear in mind also that I am speaking of an ordinary public library of average size, not of a university library nor that of a music school; nor a public library so large that it may properly have some of the functions of both of these.

Just as it is a conspicuous duty of the library to raise and maintain the level of literary taste in its community and to keep this fact in mind in the selection of its books, so it is the business of its musical collection to raise and maintain the level of musical taste.

My own opinion, which some may regard as heretical, is that taste cannot be cultivated, in literature, or art, or music, to any considerable extent by study. The study of these things must have to do largely with history and technique, and while a knowledge of these is desirable it can not affect taste, although we may imagine that it does.

We may reduce this matter to its lowest terms by thinking for a moment of something that depends on the uncomplicated action of an elementary sense—physical taste. If one does not like an olive when he eats one for the first time, that judgment can not be reversed by studying the history of olive culture. If he dislikes cheese, it will be useless to take him into a cheese factory and explain to him, or teach him, the technical processes of manufacture. The only way to make him change his mind is to induce him to keep on eating olives, when one of two things will take place—either his dislike of olives will be confirmed, or it will disappear. As most people like olives when they become accustomed to the taste, the latter result is to be expected. Now suppose that some one does not care for Beethoven's "Moonlight Sonata." My contention is that he can not be made to like it by



studying the history of music, or that of this particular selection, nor by analyzing its structure, but that he may be led to do it by listening to it repeatedly. As persons familiar with good music do generally enjoy this piece, it is probable that this result will follow.

I know that I must justify this comparison. When I make it I am accustomed to indignant protest on the part of some of my students. Is it not unworthy to compare the music of the "Moonlight Sonata" to a mere physical sensation like the taste of an olive? Only as it may be considered unworthy to compare the great and the small; the complex and the simple. Both the taste of the olive and the sound of the Sonata have a physical origin and impress the brain through the agency of the sense organs. And as a matter of fact I doubt whether the sensation of the music is much more complicated than that of the taste. We know that an acoustic sensation is a unit. When a chorus is singing with orchestral accompaniment the result is not a hundred sound waves, but one; it strikes the ear-drum as a unit, and that vibrates as a unit, so that the impression on the brain, about whose mechanism we are ignorant, must also be a unit. The popularity of the phonograph enables us to illustrate this familiarly. Examine with a microscope a record of a complicated musical performance, with many voices and many different kinds of instruments, and you will find a single wavy line. When the needle causes the disk to vibrate by following this line, it vibrates as a unit, just as the ear-drum does. There is but one disk, yet its vibration enables us to pick out separately the different voice parts, and to recognize the separate quality of the stringed instruments, the wood-winds and the brasses, with the drums, bells, and what not. When we taste the olive, we get a sort of chemical effect. We do not know what happens as definitely as we do in the case of a musical sound, but the various atoms, each vibrating in its own way, act upon the taste-buds of the tongue so that a sensation is transmitted to the brain — transmitted as a unit, just as the sound is. I want to be fair, so I will acknowledge that instead of comparing a single sensation of taste to a sequence of sounds, I should have likened it to a musical chord. To get a taste analogy with a sonata, we should have to use a sequence of taste sensations, possibly that

presented by a course dinner. I submit, however, that this does not affect my argument.

Let me repeat my conviction, then, that art is primarily a matter of the heart and not of the head — of the feelings and not of the intellect, and that the feelings are trained by personal experience, not by study. One can not learn to appreciate a poem, or a picture, or a piece of music, by examining it historically or structurally, only by experiencing it and others like it again and again, and also by experiencing in life the emotions that the art is intended to arouse. Of course, I do not mean to say that knowledge of history and technique is not interesting and valuable. It is highly interesting to know the recipe for the pie and to watch the cook make it; but this does not affect the taste.

Knowledge obtained by study does affect ability to reproduce or create. One must know how the pie is made before he can make one himself. One can not write a poem or paint a picture or compose a song, without preliminary study. This should be understood, but it is outside the pale of our present discussion, which relates to the chief purpose of the music collection in a library and of its chief uses. My contention, to repeat, is that it is related to musical art precisely as the purpose of the book-collection is related to the art of literature.

Now the present status of the music collection is precisely what that of the book collection would be in a community where the percentage of literacy was small, where a considerable number of persons did not understand the language of the books, even when spoken or read aloud, where those who knew the language understood it only when spoken or read, and where readers were obliged to read aloud before they could appreciate what they were reading; a community moreover where teaching generally meant solely teaching how to recite or read aloud acceptably to others with only enough ability to read to get the sense of an extract and enable the reader to commit it to memory. A librarian set down with a collection of books in such a community would not be true to his vocation if he did not attempt to better this state of things, while admitting the elements of good that it contained. For instance, the imaginary situation that I have described would be quite compatible with a real appreciation and love of good literature.

In the first place, the librarian would wish to see that all the

members of this community were able to understand the language of his books, if not to read it. To remember our analogy for a moment, he would practically fit his books to his people. If they were predominantly French, for instance, he would buy many French books. But one can not do this with music, for music is a language by itself, for the most part untranslatable into any other. We must assume that in the world to which our imaginary community belongs there is but one language, and that to understand the books those who do not know that language must be taught it. School instruction in language is largely limited to reading. Children who go to school understand and talk their language already, having been taught it at home. It is to the homes, therefore, that the librarian would have to look for this instruction, and he would have to bring to bear on parents whatever influence might be at his disposal to make them all see its value and uses.

Secondly, he would have to see that as many as possible were taught to read the language. This would be the function of the schools.

Thirdly, it would be necessary to see that facility in reading proceeded so far that readers would not find it necessary to read aloud, but could when they desired, read rapidly "to themselves." It would be necessary, of course, to show many of the teachers and almost all of their pupils, that reading is primarily not to enable the reader to recite to others, but to make an impression on his own mental equipment. It is quite possible for one to learn to read out loud, after a fashion, in a foreign tongue, without understanding a word of it, but so that listeners may get a fair idea of it. The effect on the reader in this case is absolutely zero.

Musically, this kind of community is precisely the one that public libraries have to deal with. Many of our clients do not like or understand music at all, or they care for only the most elementary melodies, harmonies, and rhythms — comparable to the literature that one gets in a child's primer. Of those whose range of appreciation and love is fairly wide, comparatively few are familiar with musical notation, and can not read music. Of those who can read, few can read rapidly and with assurance, and fewer still can read without audible utterance; that is, they can not read to themselves. It is common to hear persons who can sing or play

on some instrument with a fair degree of success and taste say, "Oh, I can't read; I have to pick out the notes and get my teacher to help me." This is exactly as if some one who had just recited an oration or a poem with some feeling should proclaim complacently, "Oh, I can't really read. I had to pick out that piece word for word, with my teacher at my elbow to help me out."

In the face of such a situation, the librarian should feel and act precisely as he would feel and act if the situation existed with regard to books, as it has already been imagined and described.

First, he should try to influence the growth of musical appreciation through the home, so that all the children in a family shall come to understand and use musical language as they do the language of the spoken word.

Secondly, he should try to influence the schools so that they shall teach the reading of musical notation as thoroughly as they do the reading of the printed word, and to persuade teachers of music to teach music really and not simply the art of performing on some musical instrument.

Thirdly, he should point out to his musical clients that music may be read "to oneself," just as language can, and encourage them to try it, beginning with easy examples. Note that reading to oneself can be done only by those who already know how to read aloud, and only by practice. There is no way in which it can be taught.

Fourthly, he should have in his library a selection of music picked out to a great extent to further the ends outlined above. Much of it should be for readers, not for performers. His lists should be made for readers, and the comments on individual titles should be for readers. Moreover, they should at present be such as will help the beginner; for a very large proportion of our musical readers are beginners, although they may be in the anomalous position of the reader who knows and appreciates his subject matter very thoroughly, while he can read about it only hesitatingly and haltingly. Imagine a well-informed and intelligent student of history who has completely forgotten to read, owing to some concussion of the brain which has not impaired his knowledge in any other way, and you have the situation of many music lovers.

There were doubtless poets before the invention of alphabets, and one may appreciate a symphony concert without knowing his

musical alphabet or being able to use it; but we are accustomed now to considering thorough ability to read as a prerequisite to the requirement of a general education; and I do not see why as complete an ability to read music should not be a prerequisite for such a musical education as all persons ought to possess.

The analogy between the reading of music and that of language is very close, as we have seen, and we may be guided by it largely; but there is one respect in which it fails. Music and poetry may both be bad in the sense that they are ugly, of faulty construction, or trivial. But poetry may also be bad because it conveys a bad moral lesson or causes one to accept what is false. I can not see that it is possible for music to do this, except by association. A tune that has always been associated with improper words may in time come to be considered as itself improper, but there can be nothing objectionable about the music in itself. Again, music may be improperly used. Anyone would say that a largo in a minor key was out of place at a wedding, or a jig at a funeral. Association may have, but does not necessarily have anything to do with this; but here again the music in itself is not objectionable. This simplifies the selection of music for a library, for it excludes at the outset almost all the problems of censorship. Music is rejected usually for negative reasons — because it is not worth buying, not for any active evil influence that it is likely to exert.

This question comes up especially in connection with certain adjuncts to a music collection — pianola rolls and phonograph records. These are both of great aid in assisting the public to understand the language of music, which they must do before they learn to read it. They may be profitably used, of course, in connection with reading, and yet the pleasure of following a pianoplayer or a phonograph with the printed score seems to be known to few. Every library must judge for itself whether it can afford to put money into these adjuncts, but in most cases it is unnecessary to do so, it being easy to get the rolls and records by donation. In doing this at my own library I have been struck with the trivial or so-called "popular" character of most of the rolls received. I am told, also, that those who borrow them (and they have gone out "like hot cakes") are largely persons who have not visited the library before. I believe that this sort of

music is popular, not because it is trivial or "trashy," but because it is easy to understand. There is some music that is both good and easy — easy to understand and easy to read. Schumann's *Album for the Young* will occur to any one. The compositions of Ludwig Schytte are modern examples. But the general impression that good music is difficult both to read and appreciate — is "high-brow" in fact, and that easy music is always trivial and poor, is a deduction, I am afraid, from experience. It is certainly not in the nature of things. However, so long as we want easy music, both to hear and to read, and a good deal of it is trashy, I can see nothing to do but to use the trashy music. With the music rolls triviality is all we have to object to — the ceaseless repetition of elementary phrases and harmonies. We must remember, however, that these are not boresome to the beginner. It takes a good deal of repetition to make one tired of a musical phrase. And there is absolutely no question of active badness here — only of worthlessness.

When we come to phonograph records, however, we encounter something different. So far as these are purely musical, what has been said of the music rolls applies to them also, but many of them are vocal, and the words are often far below library standard. When a record is rejected for its words, the music, of course, must go with it, although as music it may be quite unexceptionable.

The location of the music collection is affected by the purpose for which it is maintained. A collection for scholars alone should certainly be in a separate room, with an expert custodian. But when we regard the collection as a means of popularizing music and of improving popular musical taste, the matter takes on another aspect. A person who comes to the library for the purpose of visiting the music room will find it, no matter where it may be, but the reader who needs to have his attention called to it or in whose case it must compete for use with other books, will never do so. Going back to our analogy with general literature we may note that when a librarian wishes to promote the circulation of some special class of literature or call attention to some particular book or books, the last thing he would think of doing would be to set them apart in a special room. What he does is to place them conspicuously in the most frequented spot in his library.

This is, of course, only one side of the question. No one can

browse in a collection of books unless he knows how to read; and so long as music readers can not read "to themselves," the reading of instrumental pieces can not be done without the aid of the actual instrument. Even when one can read music himself well enough to pick out what he wants, it may aid him to be able to perform the piece on the instrument for which it was written. Now the most frequented spot in the library, where I recommend that the music collection shall be displayed, is not the place for a piano or for its use. This must necessarily be in a separate room.

These are not, however, absolutely irreconcilable requirements. It is not necessary that the music and the instrument should be in the same room. A sound-proof or a distantly located room, for the instruments, may be used by those who wish to perform pieces before selecting them, even if no music at all is shelved in the room. This room should preferably be as near as possible to the music shelves, and if it is, it must of course be sound-proof.

Going back for a moment to our analogy, the provision of a sound-proof music room corresponds to the creation of a similar room for the ordinary reader, where he may take his books and read them aloud to see how they sound. The mere statement shows us how far behind our ability to read language is our ability to read music.

When I first began to present these ideas, which seemed to me to be absurdly self-evident, it was gradually borne in upon me that most people considered them new and strange, both those who agreed with me and those who disagreed. But without going into the question of what music can and can not convey to the human mind, it seems clear to me that both music and language succeed in conveying *something* to the human organism, and do it principally by sound waves. In the case of both there is a way of writing down what is to be conveyed, so that the record may be used by another person who wishes to convey it by sound, or so that a person, sufficiently skilled, may convey it to himself, without making an audible sound. These facts seem to me to establish so complete an analogy that we may treat music in a library precisely as we treat ordinary books, both in selection, distribution, and use. If to complete the analogy we must insist on certain changes in the attitude toward music of both educators and readers, this kind of missionary work is after all no more and no

other than that which the modern librarian, especially in America, is often called upon to do.

I am a believer in the mission of music. The public library can do no more helpful thing to our modern life than to assist the public to understand and love it. The fact that it is not a representative art makes it all the more valuable as a means of detaching the mind from the things of this earth and transporting it to a separate world. A beautiful picture or statue or poem is anchored to the ground by the necessary associations of its subject matter. Music has no such anchor. It is free to soar, and soar it does, bearing with it the listening soul into regions that have no relations with the things of every-day life. It may rest or it may stimulate; it may gladden or depress; but it does so by means of its own, not by reminding us of the stimulating or depressing things of our own past experience.

In the multifarious mission of the Public Library, as we Americans see it, surely the popularizing of good music is to assume no unimportant place.



REPORT OF PUBLIC SCHOOL MUSIC CONFERENCEREPORT OF COMMITTEE ON PUBLIC  
SCHOOL MUSIC

KARL W. GEHRKENS

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The Committee on Public School Music has been engaged in only two activities during the past year. The first of these was providing a program for the present session, and of the worth of this activity I shall let you be the judge. The second part of our work was the formation of a subcommittee on high school music. This subcommittee is a joint committee of the Supervisors' National Conference, the Music Department of the National Education Association, and the M. T. N. A., its personnel being as follows:

Mr. Osbourne McConathy of Northwestern University, Chairman,  
Mr. Edward B. Birge, of Indianapolis,  
Mr. Karl W. Gehrrens, of Oberlin College.

This committee is interpreting its mission as being a very comprehensive one, and hopes to work on various problems connected with high school music for some years to come. The first task set by its broad-minded and indefatigable chairman was to find out from the colleges of the country first, what courses in music they offer for which college credit is given; second, what entrance credit they allow for work done in secondary schools. In order to get at these two matters a questionnaire was prepared by the committee and sent out by the U. S. Department of Education to 621 colleges. A reproduction of this questionnaire is here inserted:

DEPARTMENT OF THE INTERIOR  
BUREAU OF EDUCATION  
WASHINGTON

DEAR SIR: The information indicated herein is desired for use in a report to be prepared by a joint committee of the National Education Association, the Music Teachers' National Association, and the Music Su-

pervisors' National Conference. The members of the committee are Messrs. Osbourne McConathy, Karl W. Gehrken, and Edward B. Birge. The report will be published by the Bureau.

Please fill and return this form with pertinent printed reports, articles, etc., to the Commissioner of Education, Washington, D. C. Return penalty envelope and labels are enclosed for the purpose, to be used without postage.

Sincerely yours,

P. P. CLAXTON,  
Commissioner.

Institution ..... Location.....

#### ENTRANCE CREDITS FOR WORK DONE IN MUSIC.

1. How many units of credit for entrance to college do you allow in each of the following subjects? (If practicable, please indicate number of units allowed in each subject; otherwise, please check subjects in which credit is allowed.)
  - A. Theory of Music:
    - (a) Harmony.....units,
    - (b) Sight-reading and ear-training.....units,
    - (c) Rudiments of music or general theory.....units,
    - (d) Counterpoint.....units.
  - B. Music Appreciation:
    - (a) Music Appreciation.....units,
    - (b) History.....units,
    - (c) Music Form.....units.
  - C. Applied Music:
    - (a) Piano.....units,
    - (b) Voice.....units,
    - (c) Violin.....units,
    - (d) Other instruments.....units.
  - D. General Activities:
    - (a) Chorus singing.....units,
    - (b) Glee clubs.....units,
    - (c) Orchestra.....units,
    - (d) Band.....units.
2. Of the total credits (state number.....) required for entrance, what is the maximum number of units in music that you accept?.....

#### COLLEGE CREDIT FOR WORK DONE IN MUSIC.

3. How many semester hours of college credit to count toward the B.A., or B.S., or Ph.B. degree do you allow in each of the following subjects? (If practicable, please give number of semester hours allowed in each subject; otherwise, please check subject in which credit is allowed.)
  - A. Harmony.....semester hours,
  - B. Counterpoint.....semester hours,
  - C. Composition.....semester hours,
  - D. History of Music.....semester hours,
  - E. Form and Analysis.....semester hours,
  - F. Music Appreciation.....semester hours,
  - G. Solfeggio (sight reading).....semester hours,
  - H. Ear-training.....semester hours,
  - I. Public School Methods.....semester hours,

- K. Applied Music (performance in piano, organ, voice, violin, or other instruments).....semester hours,  
 L. ....semester hours.
4. Of the total semester hours (state number.....) required for B.A., or B.S., or Ph.B. degree, what is the maximum number of semester hours that may be counted in music?.....
5. What recognition, in addition to the degrees mentioned above, is given to music in the form of degrees, diploma, certificates, etc.?.....
- Remarks: .....
- Signature ....., Title.....

It will be noted that the first part of the questionnaire deals with the matter of entrance credits, and you will be interested to know that out of the 316 colleges that have thus far reported, 156 allow entrance credit for music, the amount of credit and the subjects in which credit is allowed naturally varying greatly. This, you will note, is almost exactly one-half of the total number reporting. In other words, although we have information concerning only about half of the colleges in the country, fifty per cent of those reporting recognize music as a legitimate high school subject by giving entrance credit for it. This is the most significant fact that has thus far emanated from our activities.

The second part of the questionnaire deals with music as offered by the colleges themselves, and here, out of the 316 colleges reporting, 193, or almost two-thirds, give credit toward the bachelor's degree, and 72 out of the 193 allow credit for work in applied music.

The question of how to get information from the colleges that have not replied is now being considered by the chairman of our committee and Commissioner Claxton, and when the returns are finally complete the information will be tabulated and published by the U. S. Department of Education as a department bulletin.

## TEACHING MUSIC THEORY IN THE PUBLIC SCHOOLS

OSBOURNE MCCONATHY

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The topic, "Teaching Music Theory in the Public Schools," opens up so many fields of discussion that it is a bit difficult to choose the part of the subject most appropriate for consideration at this time. Music teaching in the public schools has become a very much broader matter than it was ten or fifteen years ago. New departments are being constantly added to the music course. There is today a much closer relationship between music in the schools and music in the community. Indeed the success of a school music teacher today is measured in a large degree by his ability to coördinate what he is doing with the musical life of his community.

In organizing the music work in the public schools it is essential that the teacher should bear in mind the different types of students with which he has to deal. There are the students whose musical gifts are superior and who will become our skilled musicians of the next generation. Seated just beside such a one there may be a child with almost no perception of pitch differences and with most inferior rhythmic powers. Between the two extremes there are all gradations and it becomes the problem of the teacher to meet the needs of all these different kinds of pupils. The music taught in the public schools must certainly form a proper background upon which the future musician may develop his powers and at the same time it must give to the unmusical child such a conception that in listening to music he will get all the joy and inspiration of which he is capable. Obviously for the development of the musical child a certain amount of theoretical study is proper. The question arises as to just how far in matters of musical theory the unmusical child shall be taken.

Another point to be most thoughtfully considered by the school music teacher is the need of a background of musical experience and of musical environment upon which the musical nature of

the child can expand. Music, as we know it, is a man-made art. A child of even the greatest musical capacities who through some circumstance should be placed where never a tone of music sounded in his ears, where never a musical rhythm came under his observation, would unquestionably fail to develop along lines of our modern musical practice. On the other hand, a child of slight natural musical gifts placed from early infancy within the most propitious music environment could not fail to develop a certain amount of responsiveness to musical stimuli. It seems to me, therefore, that one of the chief functions of the school music course should be to offer such musical environment that the pupil may have sufficient stimulus to develop to its highest all the latent musical powers which he may possess.

Music is a joy, and in childhood especially, music should represent pleasure, freedom, and happiness. Children should learn to sing because of the happiness that singing gives them. They should listen to music because of the joy that it brings.

There has been a time in the history of our public school music teaching when the general conception of the function of the music teacher was bounded by his ability to make children recite tones in approximately correct pitch and rhythm from notes. During his school life in such schools the child sang few songs, seldom enjoyed the inspiration of music, but plugged constantly on learning music from notes as though that were the one sole end and object of his music course. Most of us will agree that children must learn to read music at sight if the course in music is to achieve a worthy purpose, but that the fundamental purpose of a school music course is sight-reading, I do not believe to be the case. The true purpose of the music course should be to learn better to enjoy music, and to that end the ability to learn more music readily and accurately is an essential. In this conception sight-reading takes its place as one of the essentials, but not as the ultimate end to be sought. In schools where sight-reading is made practically the sole object of study, and the end of the work to be done, the relationship between music and life does not become a part of the child's consciousness, and to that extent music is to him a dead language, not the living thing that it should be in child life and in adult life.

The reaction from this type of music instruction on the part

of those who had the conception that music was for joy and inspiration sometimes brought the swing of the pendulum too far. As a result certain schools have given up what they term mechanical or scientific music in favor of what they call hearty, spontaneous singing. Here we have been able to note another failure. While the little children in the lower grades find rote-singing exclusively to be a joyful, happy, and interesting experience, too long a continuance of imitative work without conscious development of power through effort on the part of the child has invariably resulted in an unfortunate attitude toward the subject. Under this plan, in order to keep the children stimulated to a satisfactory reaction to her work, the teacher finds herself compelled to become a sort of entertainer. She finds it necessary constantly to resort to devices for keeping up an artificial interest in the children's attitude towards their music. The study becomes a spineless thing, and whenever real effort is involved there results a corresponding lack of response.

To my way of thinking, the ideal course is that which, founded upon the thought that the child should be so surrounded by music that all his native interest in the subject shall be aroused and stimulated, bases his work upon that interest, and encourages him in the desire to learn more and more music through his own growing powers.

Ordinarily speaking, during the early years of public school life the child needs only enough of music theory to enable him to read the simple songs which he learns in those years. Sight-reading is one branch of music theory, and indeed, it is the chief theoretical requirement of the average child during the five or six years of his primary and intermediate school life.

Theory, we are told by the good old pedagogical adage, should follow practice, and this fact is increasingly shown to be true as modern pedagogy develops. Theory is in fact nothing more than a crystallizing and summing up of experience. It means the classification, tabulation, and organization of our ideas gained through experience. The truly pedagogical course will first lead the child into many experiences and will then direct his efforts at summing up of what has happened. Furthermore, it seems quite important that no technical or theoretical step should be presented to the child for which he has not an immediate need in his musical de-

velopment, and that this need should be obvious to the child. A string of theoretical facts presented with the sole excuse that some time or other they may be of value has no place in the economy of child education. The child should learn music because he loves music, and whatever of theory is involved should be so clearly useful to him in learning more beautiful music, that he will study the theory with the thought and feeling of beautiful music constantly in his mind, as a stimulus, an objective, and a reason.

Thoughtful teachers are in practical agreement that a course in discriminating listening to music is of fundamental importance for all children. For children of slight musical capacity it may indeed be the most important part of music study. While largely non-technical, the course in listening involves some important lines of study which fall under the general term of theory. In order properly to feel, understand, and receive the message which the composer expresses through his music, one must be able, either through instinct or through cultivation, to sense the balance, proportion, and relationship of one part of the musical expression with another. Technically, we call this the "form" or "structure" of music. Any instruction in discriminating listening, while perhaps not expressed in technical terms, would fail of its purpose if it did not teach the child to grasp a musical idea and retain it sufficiently long to recognize its recurrences and to recognize the contrasting ideas which occur as the music proceeds. This is technical study, although the wise teacher does not give it in the shape of formulas and tabulations. As with all other theory, it should be presented so that the child relates it to real, live music, and so that he may realize the true purpose of the study as a means of broadening and intensifying his powers of understanding and enjoying music.

As school work progresses, certain children come prominently before our eyes as possessing superior talent. Indeed, it seems to be our duty as teachers to do all in our power to discover special talent. The researches of Dr. Seashore are invaluable in this part of our work. Talented children should be given additional opportunities for cultivating their natural gifts, and additional theoretical instruction must naturally accompany this further study. I refer, of course, to the study of instrumental

music as well as in certain cases to additional opportunities for the study of singing. By the time the child reaches the age which we may call "the Junior High School period," we should be in a position to know rather well the quality of his musical nature, that is, to know whether he is musical, average, or unmusical. In the Junior High School, therefore, our lines of differentiation in the instruction of the several types of pupils may become more marked. Elective music work here becomes important, and in this work theoretical study must have its place. It may take several forms, such, for instance, as Rudiments of Music, Harmony, Ear Training, and so forth. The further and more definitely organized study of music structure is also appropriate.

It is not the province of this paper to discuss the methods by which the various theoretical subjects shall be taught, either in the high school or in the grammar grades. The papers to follow will continue the consideration of the subject along those lines. It has been my endeavor so to introduce the topic of theory teaching that the various phases of the subject may assume something of balance and proportion as we proceed with our discussion.



## MUSIC THEORY IN THE GRADES

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In addressing the Music Teachers' National Association, I would like some vital topic in consonance with this brilliant audience. My subject, however, is a common every-day one—Music Theory in the Grades,—and yet it has great possibilities.

All the world loves the sweet innocence of childhood. An interesting tale told by one of our war correspondents shows the sway of man's love for the child. The battle was in progress near a ruined town, and heedless of danger, and unafraid of the many explosions, a little child crawled out of a shell hole and started happily toddling over the battle-scarred field, in sight of the combatants; a man jumped from his guarded trench, rescued the waif, and returned with her in safety, amid the cheers of both friend and foe,—and the momentary cessation of hostilities.

Through the ages we have heard "a little child shall lead them," and the echo of that cry is in our music to-day, for under the leadership of the children we are now educating an entire People in music. Here, more than in any other country in the world, have we individualized our children and they have become true companions of their parents in the home, equals, co-workers, and inspirers; and the education of these children must keep pace with the home freedom and development.

The best method of teaching is based on interest, and the instructor who is not flexible enough to meet the modern youth and maiden with a setting of her subject that will arouse their interrogation is not succeeding. The lowest and most natural form of education is imitation. Our boys in Europe write of their wonderful progress in language; the necessity of expressing themselves was the incentive, and imitation was the standard for a meager conversational requirement; but we know that many will strive for fuller and greater knowledge, and in a few months will have established a language acquirement that would have taken years of ordinary study.

Give them this same experience in school music. From the day of school entrance give them songs through imitation, folk songs, songs for games, songs about the weather, the wind, the snow, the ice, the flowers and seasons, — for home, the baby, and the church; songs of joy and sadness; the battle song; the song of victory and triumph, of passion, pain and religion. Steep them in music so that their every action in life may have a corresponding interpretation in song. Thus, through imitation, their foundation for musical expression and knowledge has been established.

The melody of the song is far more appealing to the child mind than the words. They carry the air easily, but frequently give an absolutely meaningless collection of words. Teachers, when not assisting their pupils in singing, are often aghast at the hodge-podge of English the class will give utterance to. Language must be correlated with the music. If the words are entirely beyond their comprehension, beautiful melodies may be taught through neutral syllables, humming, whistling.

After the first year, let the class imitate the scale syllables, giving great care to tone quality. The second year, write the songs on the board that they already know. They will give you the same type of vivid interest that the ordinary pedestrian bestows on the start of a stubborn burro, — and this is the teacher's opportunity to use correct terms for syllables, notes, rests, signatures, and letters, — which the children naturally acquire through imitation. Continue this in the third and fourth years, when through the use of the book they are reviewing old and learning new songs; and in teaching these songs, make use of their interest in new material to make them have a clear understanding of musical terms, and the simple song problem.

The opportunity for thorough knowledge comes through correlation with geography, history, nature. In fact all studies may be taught through the medium of the song, and unusual advancement may be gained in our own English language through correct enunciation and pronounciation.

Choose the song that has good verse, and the poem taught with the melody will remain an ineradicable memory in the adult when most of his childish experience is a forgotten issue.

Comparatively few people read biographies, but an incident

of importance or interest in the life of the great, told in a graphic style, leaves an indelible memory. Follow this plan with the pupils, for their interest in the song is the psychological moment to present a brief suggestion of some potent fact in the composer's life.

Music, melody or harmony, needs no explanation; it touches the emotions and sings itself into the soul. It is well-known that people sing because they want to sing, and that music is intelligent recreation. Our American Army was a fighting army because it was a singing army.

About the fourth year, the pupil is interested in an analysis of his subject, and the presentation of the major scale will probably become vitally interesting to him. The simple chords formed on the Tonic, Subdominant and Dominant of each scale, and shown as an accompaniment, awakens the ear-training instinct, and arouses the curiosity of the boy. The folk song lends itself readily to a simple explanation of music form. The plaintive harmonies of the minor always win the children's love, and about the fifth or sixth year, a little explanation of the relationship of the major and minor with their accompanying chords is easily grasped.

Rhythm in the kindergarten through play, games, dances, and calisthenics has been the daily exercise, so all types are familiar to the class. A few rhythmic drills, appearing in familiar songs, quickly introduce the various note patterns, and their equivalent rests should now be explained. Each topic appearing in the songs may be taken as a daily lesson or problem from the fourth grade through the grammar grades, and thus without any lengthy drill the pupils have learned the elements of melody, rhythm, sight-reading in all keys, and ear-training, and are ripe for the work of harmony, appreciation, and history of music if they choose a music course in the high school.

Benson, a great writer, said, "To me music is the great reservoir of emotion from which flow out streams of salvation." Streams of Salvation! what a noble, wonderful work does this make our music! Education is defined as a process by which the individual is socialized, and as music is the universal medium for emotional expression, it is educationally the greatest socializer of all studies.

Give then, to our school children a love for melody, an interest in the song, and a knowledge of the highest type of composition; and through this education, so beneficent to humanity, without other drill than the understanding of the daily song, we shall find that fundamentally we have taught, without conscious effort, the "Theory of Music in the Grades."

## THEORY IN THE HIGH SCHOOL

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In considering the topic, Theory in the High School, several points seem to be fundamental. First, the aim or purpose of such a course; second, the relation of the work to the musical training the child has received in the grades, and also to the further study in which he may engage in college or music school; third, the material to be covered and the way in which it should be presented; and fourth, the spirit and attitude of the teacher.

A course in theoretical music in the high school will always attract two kinds of pupils; first, those who have only a small measure of talent, but a large interest in music, and second, those who have unusual musical gifts. For the benefit of both of these groups of pupils, the course should be cultural, though not in the sense of the word which implies casual and superficial contact with good music, beneficial as that may be in its way. I use the word "cultural" in the sense expressed by Mr. Birge when he said that "the word 'culture' as well as 'education,' means the development of the mental powers of the individual, and it implies in addition, a refinement of the nature and taste as a result of study. Real culture, like real education, comes from within, through a stirring up of attention and interest, and the expansion and growth of the mental and spiritual powers." With this interpretation of the word as an ideal, the study of music from the cultural viewpoint can be only beneficial and inspirational to music lovers, young and old.

The second type of student, the musically gifted, includes many who may wish to make music their vocation. These students deserve serious consideration. The course in theoretical music must be constructed upon vocational lines to such an extent that it will provide the best possible background for their further study.

Perhaps we may properly state the purpose of the high school course in theory when we say that it should cultivate the stu-

dent's power to think, feel, and hear musically. In other words, it is the pupil's sense of musical values which must be brought out and fostered in every conceivable manner. Ability to write correctly what he senses and to catalogue it in melodic and harmonic terms is, of course, necessary, but should always be subordinate in importance to the mental conception.

Let us briefly consider the place which the high school course shall take in relation to the student's preceding and succeeding musical training. If the grade work has been done satisfactorily, the pupil will come to high school with a love for good music, and some general appreciation of it. He will have some elementary knowledge of the signs and symbols of notation, of scale construction, and of signatures. Also, from his experience in part singing, he may have gained some sense of harmonic feeling. It is the function of the work in the high school to emphasize, first of all, the development of that sense, and in the second place, to continue the enlargement of his vocabulary of musical terms and expressions.

There are many college professors and teachers in schools of music who have their own pet ways of presenting the subject of harmony, and prefer to start their students in that way. If the theory course in the high school has been carried out in accordance with the purpose stated above, it should be a very worthy foundation upon which to build any superstructure of advanced study which the student may later erect. In addition, it has the advantage of utilizing the impressionable years of youth in which to stimulate and encourage interest in the erection of some such superstructure. The ability to think and write simple melodies; to hear, not only single tones but chords; to sense the musical thought and value of simple, natural chord progressions as influenced by active and passive tones, appeals to me as a thoroughly appropriate prerequisite to any method of presenting advanced harmony.

This leads to a consideration of the amount of material to be covered in the high school theory course,—a point which is inseparably linked with the question of the length of time allotted to the course. While the ideal school board may be willing to grant four years for theory and at least two for accompanying work in musical appreciation, experience up to this time seems

to indicate that the two-year theory course, with two recitation periods weekly, is the most practical in the largest number of schools. It is always wiser, if sacrifice be necessary, to apply it to the amount of material studied, rather than to the thoroughness with which that material is studied. Probably some review of the so-called elements of music which have been covered in the grades will be necessary. This review, with the most musical presentation possible of the primary triads and their inversions and the dominant seventh chord in major and minor; the relation of these chords one to another, and the principles underlying these relations; intervals of all kinds; non-harmonic tones; simple modulations and the use of secondary triads as substitute chords;—these furnish us with as much subject matter as can be covered thoroughly and from all points of approach in a two-year course.

If three years are available for the study of theory, an excellent introduction to the two-year course in harmony is a year spent in the study of the rudiments of music, including sight-singing, ear-training, etc. Such a course should be taught in the broadest, most musicianly way possible, and should not be made a course in the study of the musical dictionary. The terms and symbols studied should be not merely words and marks to be remembered and classified in the mind of the pupil, as the figures, 1, 2, 3, 4, 5; they should be so vitally connected with living music, that a certain time signature will naturally suggest a definite feeling of rhythmic pulsation, and a note upon the staff will suggest a beautiful tone of definite pitch, more or less accurate, according to the musical capabilities of the pupil.

If a fourth year is added, more harmonic material may be treated, such as secondary sevenths, chords of the ninth, and diminished seventh chords. If any consideration is to be given to counterpoint, it may be given as a course following two years of harmony, or included in the course in harmony. The two subjects are closely interrelated in modern musical thought.

Theory should never be overemphasized to the neglect of musical appreciation. The appreciation course should be required of all students of theory, and in addition should attract students who have little talent, but much interest in music. It is these latter students who will form a large proportion of our

audiences of to-morrow, and after all, it is in the spirit of our audiences that we shall find the hope and inspiration of future American music.

Methods of presenting harmony, both elementary and advanced, are as numerous as harmony teachers themselves. Every harmony teacher has his own pet theories concerning the most practical way of working out the problems of a harmony course. If high school theory is to be granted college entrance credit, the crying need is standardization. We are all willing to agree to this statement if the standardization is carried out according to our ideas. Be that as it may, we must take care that our interest in our own methods does not make us forget the principles which underlie good teaching and good harmony.

Teachers who are interested in the tendencies of modern pedagogical and modern harmonic thought, feel that there must be a radical departure from the hidebound method of teaching by the hard and fast rules of musical mathematics. While the old methods afford excellent mental discipline, they have a strong tendency to make us forget that we are dealing with living music. The few suggestions I have to offer come as the result of an attempt to put certain theories into practice, and I feel that they have proven themselves practicable.

In the first place, let me plead for a method of presentation which offers one problem at a time, and thoroughly masters that problem before proceeding to the next. The confusion of triads as sometimes presented results in a mental chaos from which it is exceedingly hard for even the most musical student of mature mentality to emerge with anything like clarity of understanding. How much more difficult it is, then, for a student of high school age and maturity of mind to gain anything approaching understanding of the separate elements of this heterogeneous mass which is offered him for his consideration. Good pedagogy confirms the wisdom of the one-point-at-a-time method in all teaching, and it seems to me that it is especially wise in the study of harmony, in which subject there are so many avenues of approach to each harmonic problem. By problems I mean, for example, the treatment of the resolution of the dominant chord, or the treatment of passing tones, or the substitution of II for IV. In each of these problems, as in all successive problems, there should



be such a variety of treatment, that every phase of the problem is made clear to the pupil.

Among the many ways of presentation and study, the following may be suggested:

1. Ear-training;—training the ear to recognize and to hear mentally any given harmonic combination.
2. Harmonization;—first and foremost of melodies, assigned and original, then of figured and free basses, assigned and original.
3. Analysis;—discovering and marking topics under consideration in hymns and simple piano compositions.
4. Harmonization at the keyboard.
5. Original composition.

Every harmonic problem should be studied from all these angles, from the early simple exercises using only the tonic or "do" chord, to the most elaborate progressions taught during the course. Take as an example the tonic chord. Previous to his study of this problem, the pupil's attention will have been directed chiefly to melody, and he will have mastered the principle of writing melodies of one phrase. Naturally he will first be concerned with hearing a single tone. The tone "do" may be played or sung. Then may be added the other tones of the chord, with the pupil's attention directed to feeling the wondrous beauty and sonorousness of the combination of tones, and the greatness of the gift to man, that "out of three sounds he frames, not a fourth sound, but a star." If pupils singing the different voice parts are in the class, it is of great advantage to have the chord sung, as that immediately gives a definite idea of the relation of the voices. After practice in singing and hearing the chord on various pitches, the pupil may be taught to write it. These two steps, hearing and writing, should go hand in hand throughout the course. The ideal way is first to hear, then to write, that the notes may stand as the written expression of the mental conception, and not as an end in themselves. Whatever the order of presentation, hearing and writing should be connected closely enough to keep this ideal in the mind of the pupil. By experiment in playing and singing, the pupil finds that different tones of the chord may be used in the soprano, and that simple melodies may be formed thereby. He learns that by using

different tones as "do," he gets different combinations of letters or pitch names in the so-called "spelling" of the chord. He studies printed music and finds as many examples of the tonic chord as possible. He then goes to the piano and plays tonic chords in different keys. No great amount of piano technique is required for this. If a pupil knows his piano keyboard, as he should after his work in the grades and the preliminary review, and has physical strength enough to hold down four keys at one time, he should be able to do his work in keyboard harmony satisfactorily, though possibly not in the best legato style. Lastly, he tries his own wings by putting into original composition what he has learned. Bugle calls appeal especially to the boys. Experiments in original composition are most valuable. We are all children in the pleasure we derive from any form of creation. From many a high school pupil we will receive compositions which are far from being art works, but he has put into them some of his inmost thought and feeling, expressed as best he may through media familiar to him, and as such they are worthy, for they will stimulate his best interest in music. As familiarity with chord combination grows, his compositions may become freer, and more imaginative. Our high school students are growing more and more sophisticated, and any experience which takes them out of the world of every day into the land of imagination, is worth while if only for the broader aspect of life which it is able to give to them.

It seems to me that more use might well be made of analysis of music. As soon as a topic has been presented, the pupils should be assigned a certain number of hymns and some simple piano music to study, the problem being to discover and label all examples of the topic under consideration. To be sure, many unknown problems may appear in the music being analyzed, but these may be ignored, if thought best, or in some cases used to open the way to discussion of new problems. Analysis of piano music is of great importance, both because the figurations often tend to obscure the chord or the voice leadings, and these should be clarified through analysis rather than through attempts at written work in the early stages of study, and also because most of the pupils are studying piano playing, and every effort should

be made to clarify the harmonic principles in that medium of musical expression.

In combining chords, first emphasis should be placed upon melody. A pupil should learn to associate certain harmonies with certain melodies, as for instance, the melody "do-ti-do" suggests tonic, dominant, tonic harmony. Next should come consideration of the bass. A few figured basses may profitably be worked out for experience in handling harmonic material, and free basses should be taught to suggest melodies and their attending inner voices, but harmonization of melody should always take first place.

When the pupil begins chord combination, he immediately meets those bugbears of harmony, prohibitive rules. Much difficulty may be avoided at the start by the simple expedient of saying, "Do so and so," instead of "Don't do that." But eventually we are faced with the problem of whether we shall regard or disregard the rules. I dislike exceedingly that word "rule," especially in connection with harmony, in which subject the rules are becoming more and more well-known for their exceptions in practical application. The student in analysis always pounces upon these exceptions with great glee. Is it not better to think of the rules as principles of greater or less importance? When two principles clash, the less important gives way to the more important. A good instance of this is the case in which the principle of not doubling the third of the primary triad gives way to the principle of melodizing the voices. The ultimate test of a principle as applied to chord progression is in its appeal to the ear; and our ears are growing to appreciate many formerly forbidden combinations. To me, consecutive fifths well used have a tremendous appeal, and if a student brings me an exercise in which there are fifths fairly effectively handled, and tells me that he realized what he was doing when he put them there, and did it because he liked the effect, I shall be very slow to extinguish that spark of originality with adverse criticism.

In accordance with the ideal of the most musical presentation possible, non-harmonic tones should have early recognition. They may be safely introduced after the simplest combinations of the primary chords are mastered. Intervals should be taken as necessity arises, not in one enormous dose at the beginning; minor

should be introduced early, but only after the same progressions in major have been thoroughly studied. Rhythm should on no account suffer neglect through emphasis upon chord construction and progression, but may be studied in combination with it by means of exercises so graded as to make a careful course in rhythmic values.

The reference to the use of the precept "do" rather than that of "don't," touches upon one of the most important factors in successful teaching, — constructive versus destructive criticism. Nothing is more discouraging to the average student than to have the teacher say, "Now, John, here you have a very bad progression, — octaves in outer voices. You remember that I told you day before yesterday that such a progression was forbidden." How much better psychology to play a better harmonization and say, "Doesn't this sound better than what you have?" — taking care to play the better way first so that he may get the full benefit of the comparison. Then explain the reason, that the two voices singing the same melody produce three-part harmony and take away from the richness of effect. I think that the error of prohibitive criticism is the hardest for any teacher to overcome, for it often means going around the long way. Effort must be continuous to keep away from the easily sloping path of destructive criticism, and to stick to the steep path of constructive criticism which, if one has patience, leads to the heights of clarity of feeling and understanding.

A teacher of theory in the high school should be enthusiastic, human, sympathetic, courageous enough not to lose heart at any experience with the shortcomings and immaturity of youth, patient, tactful, imaginative, idealistic, — in fact a paragon. Paragons, unfortunately, are few and far between, but even we poor mortals can strive to attain the ideal, and by striving become so much more worthy. The demand for such teachers is in its infancy, and one who enters this field of work has a wonderful opportunity to do his or her bit for a more musical America.

## HARMONY IN THE NORMAL SCHOOL

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Thoughtful educators are much dissatisfied with the training most colleges give their graduates in preparation for the profession of teaching. They appreciate the fact that in the final analysis it is the man's ability to impart his knowledge, rather than the extent of that knowledge, that makes the teacher. They see also that one and the same subject must be presented differently to different groups of students; that the method must be determined by the age, the mental ability (potential or developed), and the purpose for which the work is studied. And they know further that this difference will be twofold — first in the material offered from the vast body of the essential and related concepts of the science as a whole, and secondly in the mode of presentation. The would-be teacher should be conversant with these problems and with the past and present theories and practices offered toward their solution. He should be broad enough also to seek aid not only in his own field, but from the efforts, the failures, and the successes of thoughtful teachers in other lines. But the average college or conservatory graduate has never even heard of these problems, has no conception of the great advance being made along the line of teaching — not subjects, but children. He teaches as he was taught, and quite probably uses the same text.

This is unfortunately very true in the musical profession. How many, many teachers of harmony have never studied beyond the covers of the text they are teaching! And only too often their knowledge of the subject is too slight to enable them to *read* other works understandingly, — they would need to *study* them laboriously, and this many are unwilling to do. It becomes then of the utmost importance that the harmony taught in normal schools should be of a type suited also to the needs of public school children. The courses offered in our great conservatories are entirely unsuited, both in material and in mode

of presentation. Moreover, many musicians are unwilling to admit the possibility of any alteration or deviation from these courses.

Is it not possible, yes probable, that the one greatest reason why we have so much difficulty in securing a place for harmony in our public school curriculum is this very unsuitability of presentation? Consider the case of the history of music. The subject was rarely offered in the public schools until the profession saw the need of altering the mode of presentation and established courses in musical appreciation, courses not too technical for the amateur, yet accurate and, above all things, helpful. The universality of the adoption of these courses by school boards the country over proves that the need existed and only awaited the evolution of a suitable course. Moreover, the planning of such courses was no compromise against the dictates of our artistic consciences. Far more was it a recognition of the brotherhood of man, and an earnest endeavor to extend to the less favored many the same advantages which the few of us of special musical training enjoy. In this case we could appease the wrath of the conservatives by giving the new course in history of music the entirely new name of "appreciation of music." Harmony must also be offered for the cultural refinement of the school children, but it also must be modified. It may be unfortunate — I almost said fortunate — that we cannot change the name in this case. But the material and the method surely must be altered. Consider, please, the study of algebra. The public school student learns enough algebra to enable him to use it to advantage. But he is not tortured with the theory and proofs of his material, he merely learns to handle it. Later the few who expect to use it professionally take advanced courses. And, mind you, these advanced courses correspond very closely with the "elementary" harmony which is the usual fare of the first term — possibly even of the entire first year — harmony student. Such a procedure practically precludes the possibility of success, except in the few cases, and frustrates the very purpose of the public school course, which is the musical growth of the entire nation.

To repeat, it is imperative that the normal school present harmony to its students in a form which will also be suitable for the public schools. The music supervisor will teach

harmony his first year out of school, and will undoubtedly use the same text and method which he himself studied. If the normal school can offer advanced courses, these might well be intensive historical, theoretical courses. But there must first be an elementary course including not only all the diatonic chords of three and four tones, with simple modulation, but all the non-harmonic tones and the more usual altered chords.

How, then, shall harmony be taught in the normal schools? The ideal course will be the result of years of actual testing of the maturest thoughts of many different teachers. These teachers must moreover be thoroughly conversant with the modern methods used in teaching those studies which have always belonged in the curricula of the public schools.

The selection of the subject matter will be largely a question of the elimination of valuable but non-essential material. Yet superficiality must be most carefully avoided. What shall we eliminate? In the first place, we can safely say that thorough-bass is a non-essential. The public school pupil wishes one or more of four things from his course in harmony: the ability to write or play a simple accompaniment to some melody; the ability to analyze and grasp the harmonic fabric of such works as he chances to become interested in; the ability to read music as chord masses, not as separate notes; and as harmonic progressions, not separate chords. In other words, he wishes his harmony to increase his facility as a sight-reader, and to enable him to put any stray original thoughts into correct form and dress. Thorough-bass—that interesting antique which has survived from the days when the gifted few became masters of the art despite the method of pedagogy forced upon them,—thorough-bass can do none of these things. It has a possible value in compelling pupils to use unusual progressions, but the work is generally mechanically and unobservingly done, and a close analysis of the master works of many different composers gives the desired knowledge in a much more interesting and more easily assimilated form.

A more debatable point is the divorce of harmony and counterpoint. One prominent theorist asserts that it is not possible to teach harmony apart from counterpoint. This is virtually true of the established methods. But the most cursory glance at

actual compositions is sufficient to show that only hymn-tunes, choruses, and anthems use such note-for-note harmonization. Such a method of teaching harmony makes hymn-tune writers, but not only fails to open out to the student the beauties of free composition, but often actually seals the entrance to these fields. The pupil has acquired such a petty viewpoint that his mind cannot expand to grasp the broader lines. The debatable point, then, is not the desirability, but the extent of the separation. There are many factors to be considered. The prospective professional musician needs the counterpoint, but he can secure it as counterpoint pure and simple. A most important factor is the necessity of preparing pupils for examinations. So long as these are based on the older harmony, it must be taught. But it is not inconceivable that there may be a change even here, and that this factor will lose weight, from decade to decade.

Simple, most elementary accompaniments should be included, and taught as early as possible. It would be a gross error to extend this work too far, to insist on artistic accompaniments. Yet the average public school pupil will wish to use his knowledge in accompanying some melody at the keyboard, and this is one legitimate goal for our course. It will materially aid in motivating the course, furnishing a source of interest to the pupil, especially if introduced early in the work.

One prominent theorist has termed the melodic minor scale "a colorless abomination." I would go still further and say that it is non-existent outside of texts and books of technique. It is virtually never used in actual composition *in the form in which it is taught*. It should hardly be mentioned in the work.

The simpler non-harmonic tones must be introduced early in the work. It is almost impossible to motivate the work with excerpts from songs and pieces which the children know without a knowledge of some of these tones. They also serve to break the trammels imposed by the supposedly imperative counterpoint. On the other hand, rigid examiners look upon these tones in a pupil's paper as objects of suspicion, and the pupil must learn to handle the strict problems without them. A balanced commingling of these two attitudes has been found to be perfectly feasible.

Physical theories concerning harmony and music should be



entirely omitted. Their place is either in advanced harmony or in physics itself. Incidentally it might be suggested that the public school courses in physics do not give sufficient work along this line. Along with the physical side naturally come such topics as disputed chords (eleventh and thirteenth), the Day theory of double roots, the origin and natural basis of the scales, possibly even the interesting question as to whether the leading-tone chords are to be considered as dominant discords with omitted roots.

There are many individual progressions which must each be weighed separately as to the advisability of admitting them to a public school course. Such details must now be passed by and our attention centered on the mode of presentation. Here again there must be the most radical change. It is little short of criminal to compel the youthful aspirant to memorize page after page of preliminary definitions before he can use anything. Let him actually harmonize a melody the very first day of the course. It may only be some Mother Goose song, but it whets his interest. Devise some purely mechanical means by which this can be done. I have known pupils to say after such a first lesson, "Why, harmony is easy!"

Delay the study of scales and intervals as long as possible. The signature will attend to the tonality in the early lessons, while the pupil unknowingly absorbs the scales. If the pupil always marks each triad with its proper-sized Roman numeral he will learn the various triads even before he can define major and minor triads. In a similar way a foreign language teacher can impart a knowledge of the numerals if the pages are always referred to in class in the new tongue.

Without wishing to impugn the value of the "do-re-mi's" as a school method of teaching sight-singing, their use is positively prejudicial in harmony work. Were all the harmony to be in major they would be convenient, and possibly harmless, but they are a constant source of confusion to the elementary harmony pupil when working in the minor mode. There can be no question that most of the difficulty which pupils find in the minors is entirely due to mentally relating the keys by signature relationship (the syllables, if you please), instead of the tonic relationship. In the older terminology the difficulty comes from thinking the relative instead of the parallel major. G is domi-

nant in both C minor and C major, but it is *mi* in the minor and *sol* in the major. Again the syllables might do no harm were we merely learning the sizes of triads. But each scale step has definite relationships to its key-note, and it is surely simpler to remember G as dominant in both modes than to puzzle over the fact that in the major it stands *sol* to *do*, while in the minor it is *mi* to *la*, — yet with precisely the same *functions* in both. The complication becomes still greater when harmonizing melodies. This process really resolves itself into the harmonization of small two- or three-note fragments. Thus when the melody sings consecutively third, fourth, and fifth scale steps (or better stated, mediant, subdominant, and dominant) there is a certain very common harmonization which is the same in both modes. But the syllables for this melody are *mi*, *fa*, *sol* in the major, and *do*, *re*, *mi* in the minor, — two things to remember instead of one, and with no possible gain. A person should be able to think the minor scales in any of three ways; the ultimate goal is the ability to think each scale by itself, but this is rarely acquired by pupils; the pupil should also be able to think it from the tonic (or parallel) major, and this is most helpful in the study of harmony; he must also think it from the relative (or signature) major, and the syllables teach this. He who can do it in but one way is as seriously handicapped as an aviator would be if he always had to have *north* on his map point north to interpret it correctly.

Each scale step has its own name and function. Some of these become very familiar to the musician, eventually; why not acquire them at once, each as they are needed? It does require extra effort at first to translate a Roman V into the word *dominant*, but this soon ceases and the acquirement has been worth the work. Many teachers advocate using only the names of three or four steps, — why not all? Are chemistry pupils permitted to learn the names of certain elements and refer to others as “the stuff in bottle three to the left of the bottle of hydrochloric acid”? Moreover, harmony is one of the studies which suffers from ambiguity of terminology. Using scale step names eliminates this in part. Thus a Roman VI is entirely different to the eye from an Arabic 6, yet if both are spoken “six,” one cannot tell whether the chord be a submediant triad or a first inversion

of any three-tone chord. A leading-tone six-five is entirely different from a seven-six-five (the first inversion of a ninth chord). *Seventh-chord, chord-seventh, seventh of the scale, and interval of a seventh* are ever fruitful sources of error among beginners. Compare the statement, "The seventh of the scale should ascend, but the chord-seventh usually descends" with the clearer statement "The leading-tone ascends, the chord-seventh descends." There are many other such ambiguities.

Another faulty and injurious bit of phraseology is the expression "raised leading-tone." As a matter of fact a raised leading-tone is an impossibility, being identical with the tonic itself. I believe it was Mr. Gow who coined the correct and preferable expression "*restored* leading tone." The minor scales have no signature of their own, but are compelled to borrow from a major, and this major signature falsifies one scale step, makes it a half-tone too low. The accidental, then, does but *restore* it. Here again the syllables emphasize the *raised* idea, thus adding to the difficulty of the minor mode. The leading tone is precisely the same tone in both c minor and C major.

There is grave danger in the teacher's citing accidental, incidental relationships in such a way that the pupil grasps them as fundamental. It is never wise to sacrifice accuracy for temporary ease of definition. Thus all chords, of all sorts, are named from the intervals which exist between the bass-tone and the upper voices. For instance, an augmented triad is a three-tone chord consisting of a bass-tone, a tone a major third above that bass, and one an augmented fifth above. It happens also that it presents the appearance of two superimposed major thirds. This may be a simple way of telling it, but it is fundamentally false and gives no clue to the reason for the name. Again, many pupils fail to resolve dominant seventh chords correctly because they have been taught that this chord must resolve to a tonic chord. To them it only too often means dominant seventh mass to tonic mass. The fundamental thing is that one single tone, the chord seventh, must resolve degree-wise downwards; the accident is that when the chord is presented to the pupil, his harmonic vocabulary almost compels the tone of resolution to lie in a tonic harmony. Such errors of presentation and comprehension are very regrettable in that they are somewhat avoidable.

REPORT OF COMMUNITY MUSIC CONFERENCEREPORT OF COMMITTEE ON COMMUNITY  
MUSIC

R. G. MCCUTCHAN

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Your committee confined itself to gathering information. The time did not seem ripe for attempting to outline any definite policy and there is not as yet any machinery for the carrying on of a nation-wide campaign. There seems to be wide interest.

We have received information concerning conditions from some sixteen states. All of these reports state that community singing has played a great part in arousing the patriotic spirit at various meetings but few indicate that as yet the movement has any special musical significance. Many reporters feel that the singing at the soldiers' camps will result beneficially, but this is probably only a temporary stimulus, and as the demobilization of the army progresses, the soldiers returning to their homes where there is no well directed organization, much of the good done will probably be lost. There is no question but that the primary object of the singing in the cantonments, namely, the strengthening of the morale of the men, was accomplished, but there is grave doubt as to whether or not a desire to sing in a more musicianly way was instilled in the men. I cannot speak from personal experience, for my work has been entirely among civilians.

I traveled quite extensively through Illinois, Indiana, and Michigan the past summer, speaking 167 times, each time to a civilian audience. Organization was easily effected at a number of places, but in nearly every instance, after the start was made, the leader was at a loss to know what to do next. The success of the venture depends entirely upon competent leadership. For instance, in Kansas, during 1915 and 1916, under the general direction of Professor Arthur Nevin, the state was well organized and in many places "sings" were held regularly. When Professor Nevin left the state to take up his work at Camp

Grant, interest lagged, and in most cases the work was carried on only spasmodically. In other instances where there are competent leaders, the success of the movement has been marked. The results obtained by Mr. Bowen, of Flint, Mich., Miss Glenn, of Bloomington, Ill., Mr. Ferguson, of Lincoln, Nebr., at Columbus, O., Terre Haute, Ind., Grand Rapids, Mich., Buffalo, N. Y., and a number of other places, have been striking.

The social value of this sort of musical activity cannot be overestimated. There are so many interesting by-products of the community music movement that a book could be written of the worth-while results obtained.

So far, the whole movement has been, more or less, an idealistic one. Only in a few instances have there been responsible heads whose business it has been to devote time and energy to the solution of its problems and who could speak with authority. While many of the State Councils of Defense appointed state organizers, yet, as has been suggested in connection with camp singing, the bettering of the musical situation and the study of a better class of music has not been the end in view. The character of the music and its proper interpretation has been an entirely secondary matter. Of course, war conditions justified this point of view. The war is over now, and the question of what to do next presents itself. There are no funds available from any source for carrying on the work, and it is difficult to secure the services of men and women to do pioneer work where there is little probability of any remunerative returns. Few professional musicians are imbued with the missionary spirit.

There is great need of competent speakers who can present the matter in an interesting, intelligent way, and who can also conduct a "sing" by way of demonstration. If this committee could bring about some sort of working agreement among the several agencies interested in community music so that information and advice could be given when it is solicited; if it could secure and tabulate a list of speakers and leaders who would volunteer their services for organization and help in solving purely local problems; if, in short, it could effect a coördination of the forces now working into some sort of clearing house whose object would be to be of real SERVICE, it would be doing something worth while. Such a plan ought not to be impossible.

The Supervisors' National Conference is doing a great deal doing excellent work. Much in the nature of constructive suggestion has been offered by Miss Anne McDonough of Philadelphia, Chairman of Community Music of the National Federation of Music Clubs. She has prepared a pamphlet, "Community Music from the Educational Viewpoint," which contains many valuable suggestions. She also has compiled a list of publications suitable for use of community organizations that may be had upon application.

The Supervisors' National Conference is doing a great deal to encourage community organization, but I think they have no special committee dealing with the matter. Many supervisors are working splendidly, particularly with the children, accomplishing some fine things.

There is also the committee of this organization.

Each is doing its work, but there is some duplication of effort. Much good should come through a Committee on Coöperation.

## COMMUNITY MUSIC IN ST. LOUIS

E. L. COBURN

St. Louis

Aside from my experience of twelve years in giving concerts with large groups of children, in which the audiences participated in preliminary community singing, and in conducting singing with large groups of teachers on various occasions, my experience with community singing in a large city practically began during the past summer.

Returning to St. Louis after a few weeks filled with new experiences, — after imbibing the wonderful spirit of the American training camp until, a serious music instructor, I could delight in drawing out a volume of thousands of voices in the seductive strains of "Good Morning, Mr. Zip, Zip, Zip," "Pack Up Your Troubles in Your Old Kit Bag," "Beautiful Katy," etc., — I spent not a little of my time in thinking how I could somehow stir up this city to something of the training camp spirit; but I found that its citizens had arisen almost overnight and assumed to themselves the status of a singing people. True, they only sang in unison the simplest sort of airs, — music that a year before I would not have permitted to be sung in any of our schools; but it meant a revolution in the emotional condition of the public; it pointed to a great opportunity for the musical leaders of the people.

The advance truly has been rapid. I went away from a city in which despite all our efforts, community singing was not yet favored. An attempt had been made to introduce it in the parks in connection with the city band concerts during the previous summer, but this effort it was not thought worth while to continue and develop. I came back to a city in which a community "sing" in one park or another was almost a nightly feature, and often with thousands of enthusiastic citizens vociferously taking part. In all this vociferousness, let me say, it was always the children whom we had taught to sing, some of them indeed now grown up, who were the leaders of the community spirit.

I came back to a city in which, with the true St. Louis genius, plus, I am frank to admit, something else to which I will later recur, there had been inaugurated a distinctive community service movement for Americanization through music. Of that movement I have been a part and of its peculiar value here I am perhaps qualified to speak. I am told that men and women elsewhere recognize our St. Louis movement as possessing a character and significance of instructive value.

One way in which, I am told, our St. Louis movement for community singing is unique, is that in this city we gather together with singing as our sole object and attraction, whereas, when we are told about the community singing in great gatherings in other cities, we find perhaps that the singing is incidental in an audience called together for another purpose. Again, it is the idea in some cities that community singing consists in having the audience sing a few little choruses, whereas, in St. Louis, our people sing song after song, clear through, for periods of an hour or longer, sometimes without even a soloist for relief. And yet again, our St. Louis movement has not been dependent upon large central gatherings, but has been in part a neighborhood community movement. We have gone into the corners of the city and found large audiences in unexpected places, and laid the foundations for a folk-art initiative. The movement, begun at out-of-door meetings in the parks, has been taken up by churches and many sorts of organizations and societies. "Patriotic Chorus Formed" came to be an expected news heading as one opened the morning paper.

The true community spirit was shown in peculiar ways at some of the meetings in those neighborhoods that are tinged with foreign flavor, where Italians and other races predominate. Songs were called for and sung by the audiences. Workmen known to their neighbors to be good singers were pushed forth and pressed into service as soloists. Thus the Italian National Anthem was called for and sung at Columbus Square, and after it the Star Spangled Banner was given with a vim which Forest Park people might well have envied.

At one of the park meetings, for instance, little children in groups of twos and threes, to quote as well as I can recollect from Mr. Spamer's review of the occasion, approached the band stand



with charming diffidence and yet with reliance upon their own good training in the schools and asked to be heard accompanied by the instruments, — brasses, drums, cymbals, piano, etc. They were allowed to sing the first stanzas of whatever songs they chose, but the refrains were required of the whole audience, because, as the director remarked, "If these little children can do so well it will not do for the older people to hold back."

One can not get far in any consideration of our community music progress of the year without coming upon the work of Mr. Charles D. Cooper, a man of large vision and big human sympathies and appreciations, who came among us representing a national agency for the stimulation of patriotic community spirit. Coming to us in this way, Mr. Cooper found and recognized a large opportunity. How much it is due to him that we were enabled to coördinate, as we have done, so many varied interests in a single patriotic community purpose, perhaps it would be impossible to tell.

In the field of music, however, it is quite certain that this new formative influence in the city was a large factor in the results obtained, and this fact is so obvious that a permanent value for such a national community agency is apparent. If the Community Service as represented here by Mr. Charles D. Cooper could become a permanent institution for the encouragement of local initiative in the arts, it would accomplish in a democratic and impartial way the good that is done in older countries through the ministers of the fine arts, and would accomplish all this in an American way by the development of local spirit.

Early in 1918, Americanization through music was made one of the essential objects of the St. Louis Art League, following a report by Charles Claflin Allen, as Chairman of the Committee on Public Affairs. At the recent annual meeting of the Art League, in November, was reported a progress that had been entirely beyond the scope of any one's vision when the practical movement for the development of community singing was taken up in the summer. Tributes then paid to Mayor Kiel, Park Commissioner Cunliff, and particularly to Charles D. Cooper, Director for St. Louis of the War Camp Community Service, were well deserved. A recognition paid to the fundamental work which had been carried on in the public schools year after year,

laying the groundwork for the recent outburst of patriotic song in the parks of St. Louis, also was deserved, if I may be allowed to say so without seeming immodest. This audience, however, will appreciate that the corps of teachers in the music department of the public schools have gone about their business quietly, season after season, neither asking nor receiving much recognition, but only desiring and, it is fair to say, obtaining results so that now after many years we are in the way of having a singing city largely as a result of their efforts.

Beginning with the first "Community Sing" in Forest Park in August under the auspices of the War Camp Community Service coöperating with the St. Louis Art League, with each new meeting the coöperative spirit was extended, until the organizations and interests working together for patriotism and art seemed like a *roster* of the city. The Board of Education was from the first regarded as a prime factor, and through its musical department, its teachers, and its supervisors, did all it could to help. Its auditoriums were placed at the service of the movement, and the instructors coöperated in getting the active interest of the pupils. That other great municipal factor, the Department of Parks and Recreations, came into the work at the beginning and helped in every way, eventually introducing community singing as an integral part of its community center activities. The Symphony Orchestra, though a body devoted to instrumental music, nevertheless found invaluable ways to lend its services, and eventually introduced community singing as a feature in its own Sunday concerts. The Pageant Choral Society, the Apollo Club, the Morning Choral Society, the Knights of Columbus Chorus, and other serious musical bodies sent their members out into the audiences to show the people how to sing, and also contributed many soloists and quartets to add interest and instruction in many community sings. The Federation of Women's Clubs lent their aid in gathering the audiences. The Motion Picture Exhibitors' League offered its theatres for a weekly programme of community music. The Women's Council of National Defense, the Women's Central Committee for Food Conservation, the Children's Aid Society, all became important factors in advancing the popular movement. With all the gathered impetus thus indicated, the development of community singing in St. Louis was under full

swing, when the Health Department found itself compelled to issue an order shutting down our activities.

For a time after the falling of the influenza ban, we were all upon the *qui vive*, poised upon tip-toe, ready to start in again at the drop of the hat. But as the ban continued, and cold weather came on, shutting off the out-of-door activities, we began to wonder what would be the effect upon our splendid young movement. Then came peace, and we saw that many of the songs which had poured forth so whole-heartedly from so many thousands of throats, would cease to have the old significance. At this time, all we could do was to wait and plan.

With the partial lifting of the influenza ban, we have not yet had the opportunity to get under way again, but yet we have had signs given to us that the movement has plenty of life in it and only needs the opportunity and the encouragement to come forth again, in a fullness which means a new America.

It is only fair to say that the part taken by the public schools in this new popular movement has been a vital one. Many school instructors have felt that they must get out among the public occasionally, to at least show that they can have an influence among grown up people. The recent singing development here has shown that the greatest possible influence toward community singing is the influence of the children. We find the children teaching the grown-ups. Perhaps it will not be long until the grown-ups see the wisdom of turning themselves to the source from which the children have acquired this new ability. This source is the modern idea of public school instruction. The old idea that the school house is a place for little children is an idea that is being overwhelmed by the new community spirit. The school of the future will not be through with the citizen while there is breath left in his body to sing.

One of the remarkable phases of community singing was seen in the propaganda singing of the Four Minute Men's organization. The special songs gotten up to encourage the people to buy Liberty Bonds were sung in every theatre of the city, and in audiences of all kinds, for whatever purposes gathered, by volunteer groups of singers comprising most of the best artists of the city. There can be no question of the important effect of this wonderful coöperation, which was also a splendid tribute to the efficiency

of art as a handmaiden of finance and statesmanship. While the success of this work was due very largely to two leaders, Herbert W. Cosst as Chairman of Inspirational Song and Music of the Eighth Federal District, and D. Arthur Bowman as head of the Four Minute Men singers, it would be invidious to attempt to select others for special mention from among the scores of patriotic artists who placed themselves at the disposal of the Four Minute Men's organization.

It was in this propaganda of the Liberty Bond Campaign that the girls of the Patriotic League came to the front as singers. They met by the hundreds in the auditoriums of the high schools and organized themselves into singing bodies in the interest of their country. As song leader for the Patriotic League I can testify to the patriotism and to the spirit of the American girl.

The most recent development of the community singing spirit is to be found in a field in which for several years the Music Department of the Public Schools has been almost the only active influence, and the children of the schools have been the chief workers. Several years ago Christmas carol singing was introduced into St. Louis under the auspices of the Children's Aid Society, in connection with a movement to secure funds for that organization's work among the children of the city. The idea developed that the children of the public schools might be formed into groups, with the aid of some older people, to sing the carols in the streets, and that accompanying the children might be representatives of the Children's Aid Society authorized to accept donations. This was in keeping with the old spirit of the Christmas caroling in England, which often was accompanied by some giving and taking of gifts.

This suggestion was taken up with the Music Department and received the same treatment that over and over again has been accorded to suggestions for the coöperation of the children with public movements outside the schools. That is to say, the Music Department not only encouraged the activity, but went further, and assisted in getting up the appropriate music, and made its teaching their work, drilling the children in their parts, until we had in St. Louis a body of youthful carol singers of whom we were perhaps a little proud. Then this year the influenza came

along and the schools were closed and the children prevented even from meeting in their homes to organize for the work. It was then that the test came. The impression which had been made upon the community was sufficient so that the people spontaneously seemed to have determined that the beautiful custom thus inaugurated should not be suspended in the face of such an obstacle. Volunteers came forward in unexpected numbers, and new groups were formed, often chiefly composed of grown-ups, and the word got around to many of the children, so that when the time came for the singing they gathered upon the streets to the number of a hundred and thirty groups and carried out their beautiful custom with as much success as ever. The collections, if that may be regarded as a test of effectiveness, were several hundred dollars larger than last year. It is confidently predicted now that this branch of community singing is firmly established in St. Louis, and is to be expanded until it will attract national attention to the St. Louis spirit. The children in the schools have carried out serious and difficult work, as children, but the carol singing has been carried out by the children as citizens, contributing their part to a demonstration of community spirit, — a very different thing. In auditoriums in the high schools and other places, we have given difficult operas in which not only the choruses but all the parts were sung by the pupils of the Music Department. But it has been our desire to go further than this and actually to initiate our boys and girls into the beginnings of their future citizenship. We are not satisfied until the young people have tried out their wings and are actual participants with their elders in expressions of community life. In this light the Christmas carol singing becomes a significant educational function.

Of similar interest was the participation of the children in the patriotic singing movement of the year. Of course the children had been taught to sing the patriotic songs of their country. They did not need the song rehearsals in the parks to know how to carry through their parts. But they did need just those song meetings for another purpose. Through the community sings they became, for the time being, full-fledged citizens, participating upon at least equal terms with their elders. More than this, as a matter of fact, for often in a large gathering it was the voices of the children that made the songs effective. They taught their

elders how to perform this function of citizenship. They taught us, who had been devoted to an ideal, that we had found a practical method by which to produce a singing city. Keep up and develop this instruction of the children, and obviously the whole spirit of the citizenship will be raised, and it will be impossible to reproach any gathering in this great American city with inability to express the spirit of its own rejoicing, its patriotism, or its natural enjoyment of music by means of its own voices in song.

Partly as a result of this evidence of what a powerful force can be evoked through community expression, we have many and diverse appeals now to the community spirit of the city. The Mayor has appointed a Committee on Community Spirit, which is going to work with us and with all organizations and individuals who desire to get St. Louis forward, in music as well as in other matters. The city is considering ways of obtaining suitable auditoriums where the people can come together and carry on this work in their own way. The whole subject of music in all its forms receives new interest and a new practicality, from the viewpoint of the business man as well as from that of the artist.

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## THE DEVELOPMENT OF INSTRUMENTAL AND VOCAL MUSIC IN THE TRAINING CAMPS OF THE UNITED STATES

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Music in the various Army camps and Naval stations of the United States falls into two classes, instrumental and vocal, that is, music for bands and music for voices. Although there are many interesting matters for discussion in connection with each of these classes, it is easy to see that the problem of raising the standard was much simpler with the bands than with what is popularly known as singing among the soldiers; for bands have always been recognized as a regular branch of the military service from the early days of our history, and both in the Revolution and during the Civil War bands took an honorable and important part. Although in the early years of our national development the bands were composed in a very indefinite manner, the influence exercised by certain band instruments, such as the fife, trumpet, cornet, and drum, in arousing men to superhuman action or in cheering them up when fatigued or depressed is so universally recognized by human nature that it needs no proof.

Before the present war, however, there were very few bands in the Army and Navy which had reached a high degree of proficiency and which could be compared with the celebrated bands of the Continent and of England. Two well-known exceptions were the Marine Band at Washington and the band trained by John Philip Sousa; but these were really concert bands, used for ceremonial occasions, and so stand in a class by themselves. There have also been some excellent National Guard bands which, being stationed in large cities and not regularly attached to the service, have been able to utilize the services of the best musicians available — which would not have been the case, had they been stationed at regular Army posts. Abroad the impetus for the development of bands has always come from within the Army, and has been supported by the Government, whereas with us up to date any devel-

opment has largely been supported from without. Furthermore, a definite beginning on a small scale, to be sure, but of great value, had been made in 1911 by the establishment of a regular training school for players on band instruments at Governor's Island, New York, under the supervision of Dr. Frank Damrosch, and later John Philip Sousa carried on work of the same nature at the Great Lakes Naval Station. But when this country entered the war, and when a broad view was taken of the situation, it was evident that the average American Army band was not able adequately to represent our soldiers nor our country, which was to be a co-equal ally of nations such as the French, Belgians, the English, and the Italians, whose bands have justly become world famous. The chief reason for this state of affairs was that our bands had not been so systematically supported by the Government, and had not enjoyed the training which French bands have always had, and so could not be expected to compare favorably with them.

The deficiencies were three-fold: first, the number of instruments in our bands was too small for the vastly increased regiments and the more extended tactics employed in modern armies (twenty-eight being the previous standard number in the United States Army); secondly, there was no standard system of instrumentation (that is, bands were largely made up by availing themselves of what is called "local talent"); and, finally, — a criticism closely involved with the second point — the composition of the bands was far too exclusively on a basis of brass instruments. In fact, the popular term "brass band" is in itself misleading, the chief function of such a band being in the minds of most people to make a loud noise. That the sound produced by these so-called "brass bands," which was often harsh, strident, and absolutely lacking in euphony, has so long been patiently tolerated, should arouse all music lovers to an active campaign for improvement. Let the expression "brass band" be relegated to the limbo of crude beginnings; the proper technical term is "military band," and with that in its legitimate application, sanctioned by all the older musical nations, we associate sonority, well-balanced volume, possibility of dynamic contrasts, and pleasing euphony. Savage peoples like mere noise; civilized nations take delight in sonority.

One of the first messages General Pershing sent back from



the other side was a request for more and better bands, and he also made a specific recommendation that the number of instruments should be increased and that a standard scheme of instrumentation should be formulated and adopted; and so the National Committee\* on Army and Navy Camp Music, appointed to assist Mr. Lee F. Hanmer, who represented Mr. Fosdick, chairman of the Commission on Training Camp Activities, has been working at the problem for about a year, and with the coöperation of the War Department, the following recommendations have been made, and in many cases put into operation. (It should be said with reference to all the statements made in this paper, and to anticipate any critical comments, that no one knows at present just how much definite accomplishment may be recorded for the simple reason that the armistice was signed just as many recommendations were on the point of being tried — and, if successful, they would undoubtedly have been finally sanctioned.)

The standard number of instruments in each regimental band has been increased to forty-eight, and a definite scheme of instrumentation has been worked out which was definitely accepted by the War Department for the period of the war, although whether it will be continued when the army is on a peace basis cannot yet be stated. We all hope that this may be the case. The purpose of this new instrumentation has been to increase the volume, sonority, and euphony of the bands, and to give each band such a variety of tone and color that its repertoire is not limited to purely military music, but may comprise also transcriptions of orchestral literature. To this end the number of wood-wind instruments has been increased, more saxophones are employed, and there has been a modification of the emphasis heretofore laid on con-nets and trumpets. Of course it is understood that bands are primarily for out-door use, and there must always be a strong background of brass, as those are the instruments specially possessing carrying qualities. A special effort was also made to group the instruments according to their families, and to have each group complete, rather than to increase the size of the band

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merely by doubling instruments already employed. Any one who had the good fortune to hear one of the newly organized bands of forty-eight pieces before our troops sailed for France last summer could not fail to rejoice in the improvement which had already been brought about.

When America definitely entered the war, plans were being formulated and being put into effect for the training of players on the various instruments in civilian schools under the direction of the Committee on Education, with Government funds, and with the coöperation of the Department of War. Before, however, any definite Governmental supervision had been instituted, thanks to private initiative and generosity, expert band instructors had been appointed at several of the training camps, e.g., Modeste Alloo of the Boston Symphony Orchestra at Camp Devens, Carl Venth at Camp Bowie, Texas, Mr. Waller at Camp Grant, Mr. Allen at Camp Kearny, and Mr. Conway at Camp McArthur. Similar training was also carried on by John Philip Sousa at the Great Lakes Training Station, and at Governor's Island by Dr. Frank Damrosch. These efforts bore immediate fruit, and were beneficial in establishing new standards enthusiastically welcomed by the players themselves; that is, they were brought into touch with better music and trained to play it so well that they could take pride in their artistic accomplishment.

Good band playing should be noticeable for a firm yet elastic rhythm, for a rich, well-balanced volume of sound, and for frequent dynamic contrasts. Nothing is more tiresome than a band which plays constantly at the top of its lung power.

For whatever improvement may have been secured, credit should be given to three men who have been keenly interested in the whole subject, and have devoted much time and interest to the problems involved: first, to General Pershing, whose recommendations gave the first real military authority to those who were working on this side of the water; to Dr. Damrosch, who, as has been said, for several years has been conducting a school of his own; and to Mr. Clappé at Fort Jay, who for a number of years had been an earnest advocate of improvement in the standards and in the playing of our bands.

Early in the course of this work a sub-committee on band music was appointed from the main committee, of which Mr. Good-

rich was chairman, and the musical knowledge, the executive ability, and the tact which he has shown in formulating the work deserve also the highest commendation. Whatever permanent result there may be from these efforts, it is not too much to say that a great deal has already been accomplished which is open for everyone to see and to hear. It seems, therefore, that this is the time and place to make an earnest appeal to all musicians and music lovers that they use whatever influence is in their power toward the generating of such a public sentiment in favor of good military bands that the beginnings already made may not be checked by the Government, but may be still further developed. Now that the war is over, the important problem which faces us in the immediate future is that known as "Americanization"; that is, the welding together into a happy, contented, and truly national family the members of foreign races which have come and will come in such vast numbers to our shores. If America is to be something more than an international boarding-house, there must be some common bond which touches the heart and the imagination, that the whole people may be brought together and made to feel as one. For this purpose music, so truly called the "universal language," is the divinely appointed means. This development of music is especially important since all our foreign brethren, Italian, French, German, Russian, come from nations where music for centuries has been supported and developed by the Government.

Although we are having more and more symphony orchestras in America, any one at all familiar with the make-up of their audiences knows that they contain only a very small percentage, if any, of the very members of the population to whom music would do the most good. I submit, therefore, that just as the Government provides schools, parks, and hospitals for the health and pleasure of the citizens, it is equally its duty to provide music. If, in connection with proposed military training in our country, numerous good military bands were developed so that on all public holidays, Sundays, or ceremonial occasions, the citizens might be brought under the stimulating and fraternizing influence of music, I believe that a spirit of human fellowship, of national solidarity, would be secured which is possible in no other way. Whenever people are listening to good music, or, better

still, are making music themselves, they forget for the time their petty grievances, are raised to a higher plane of manhood, and carry away an inspiration for their daily tasks. Whoever has seen the effects of public concerts by military bands upon the citizens of Paris, London, Munich, Brussels, and other Continental cities, will realize the truth of the above comments. The military band may be considered, in fact, a living bond between the Government and the body politic; and I repeat, everything should be done in our country to develop this medium of mutual sympathy.

It is unfortunate that some difference of opinion and even friction has already arisen by reason of the attitude of the musical unions, and Congressional action has written into military regulations laws intended to prevent the competition of Government bands with civilian organizations. The intention is probably a good one, but it will be unfortunate if the carrying out of these regulations curtails the free opportunity of citizens to hear bands which represent an important branch of their government. If Army bands are to be prevented from playing outside of their own reservations except upon comparatively rare ceremonial occasions, and if whenever they do play, it is felt that they are depriving some private organization of its means of livelihood, it is evident that the public is going to suffer.

We now turn to the vocal side, that is, to singing among the soldiers, and find that the problem is quite different, for various reasons. The work had to be of a more experimental and informal nature, for vocal music when the war began was not a definite part of the military service, and methods and standards were developed as the work expanded. It was more difficult to establish standards which were wise and fair to all the factors concerned than in the field of instrumental music, for the simple reason that in bands the instrument is something apart from the man, and he either plays it well or he does not — just as he would handle a rifle; whereas every human being can sing or make some kind of vocal sound or noise, and there is no doubt that it does men great good to come together and express their emotions in song, even if their efforts are far from satisfactory to the listener.

The whole movement of singing among the soldiers was the direct result of the work done in community choruses in such

Eastern cities as Buffalo, where the work of Mrs. Margaret Barrell has been of such far-reaching significance; Rochester, the home of Harry Barnhart, who is the real pioneer in this movement; New York, under the leadership of Arthur Farwell; and Providence, under the leadership of John Archer. Excellent preliminary work in community chorus singing had also been going on in several Western cities under the direction and management of Peter Dykema and Arthur Nevin. It should be recorded that when music was first introduced into the training camps on the recommendation of Mr. Fosdick, Chairman of the Commission on Training Camp Activities, and with the approval of Secretary of War Baker, their idea was that singing should be used solely from the *recreational* point of view, whereas the basic creed of our committee was that the music should be of such a type and so sung as to be a real aid to *military efficiency*; that is, it should fire the men to outdo themselves in action, and should also be a solace and comfort to them when tired or depressed. It is a great satisfaction to announce that this conception of the status of music was welcomed and endorsed by a large majority of the commanding officers and by the men themselves.

When the attempt was made to apply methods suitable in community work to singing in the Army training camps, the committee had to bear constantly in mind the difference between theory and practice, and endeavor to avoid the pitfall of twisting facts to suit preconceived theories. In the early days of the training camps song leaders were appointed, one for each locality, and a song book was issued by the committee which contained the national anthems of America and our Allies, and a good deal of material which was somewhat ephemeral, but which was the best available when the compilation was made. Great honor and praise are due to the first group of song leaders for their energy, self-sacrifice, and tact; theirs was pioneer work of a high order, for they not only had to formulate and direct the work but in some cases persuade the military authorities that it was worth doing.

When the general standard of excellence among the song leaders has been so high, it is difficult to select certain ones for special praise, but I cannot refrain from paying public tribute to the commanding qualities of Robert Lloyd, who has been in the

work from the very start, and whose sturdy Americanism is rendered still more magnetic and inspiring by reason of his fiery Welsh nature; to Holmes Cowper for his keen sense of rhythm and for his command over large groups of men; and to Kenneth Westerman for the devotion and interest in their work with which he always inspires his men.

A burning question has been just what type of music should be recommended and used. Gradually the material has grouped itself in three classes: military songs — for example, the *Marseillaise*, and our *Battle Hymn of the Republic*; songs of sentiment, treating of home and family — of which the *Long, Long Trail* and *Keep the Home Fires Burning* are such charming examples; and, lastly, the light, humorous song — for example, *Good-Morning, Mr. Zip*, and that delightful recent song of Irving Berlin, *Oh How I Hate to Get Up in the Morning*. It is a mistake to think that the soldier always must have fighting songs; just because he is face to face with such serious issues and knows only too well the meaning of savage onslaughts, of bloody fields and sudden death, he craves words and music of a more emotional and sentimental type. There has been a unanimous feeling that our soldiers should sing *good music* just as they are provided with first-class food, weapons, and uniforms. Everything hinges, however, on the definition of what good music is from the soldier's point of view. The committee has discussed at great length the significance of the terms "popular" and "classic," "low-brow" and "highbrow," and has waded through pounds of material submitted. As far as possible its decisions have been based upon the actual experience in camps of the song leaders, and upon the preference of the soldiers themselves. It has not considered itself arbitrary, however, in bringing to the notice of the soldiers songs which it considered fine, with which otherwise they might not have become acquainted. Finally, the following definition has seemed to justify itself: good music is that which persists; that is, that which in actual use shows lasting qualities, which wears well. This definition is in accord with the fundamental quality in all music worthy of the name — vitality. Songs which the soldiers continue to like and sing *con amore* must have some good in them. On the other hand, they cannot be made to sing

what they do not like, however well suited such music might be for concert purposes.

An extreme attitude which has gradually died out was that the soldiers derive so much good from singing that it makes no difference what they sing. Perfectly true as far as it goes; but it is equally true that they will derive an additional good from singing songs of real merit rather than those which are mere froth, just as our bodies are better when nourished on wholesome meats and vegetables rather than on a steady diet of ice-cream, candy, and soft drinks.

The second edition of the Army song book just issued embodies the results of the practical tests of the song leaders during a year of service, and also certain recommendations of the committee which proved to be of value. The book contains the martial songs of all the Allied countries; a carefully selected group of folk-songs from American, French, Scotch, Irish and Welsh sources—for surely the folk-song in its very nature has stood the test of time; a large number of so-called popular songs which have proved their worth, such as *Over There*, *The Long, Long Trail*, *Keep the Home Fires Burning*; and a number of our best and most beloved hymn tunes. An earnest attempt has been made to incorporate in the book as much original American music as possible, and if there is not more, that is as it may be. I feel entitled to speak with some definite knowledge and authority on this point because for many months I served as the chairman of the sub-committee to which all new songs were submitted. Although hundreds of new songs were examined and many actually tried in the camps, those which proved to be of real significance were very few and far between. The committee was proud to include on their merits *March, March, March*, by Arthur Farwell, *Under the Stars and Stripes*, by F. S. Converse, and *The Home Road*, by John A. Carpenter, and these are commended to you all as genuine and worthy products of American genius brought forth by the war in which America has so nobly done her part.

An interesting point for discussion has been the manner in which the songs should be sung. Our committee has insisted that the rhythm should always be clearly and vigorously marked, and that the words should be distinctly pronounced; and our position

on these points has been supported by the commanding officers and by the song leaders themselves. The prime requisite, in fact, for a good song leader is that he have a keen sense of rhythm and be able to communicate it to his men by his beat and gestures. All song leaders have been appointed with that understanding, for to sing in clear-cut rhythm tends to increase military precision, especially on the march, and promotes mental and physical alertness. To pronounce distinctly is excellent training for the vocal organs, the lungs, throat, tongue, and lips, aside from its value in the giving of actual commands.

The committee during its existence has also published from the New York office a weekly bulletin which sets forth the experiences and problems of the song leaders and the recommendations and tributes of praise from the commanding officers. No one can doubt in reading these accounts that music is a real force in the life and equipment of the American soldier. In order that the historic record of this important movement may be complete, two examples of military orders are herewith cited to show definitely the strong endorsement which the officers have given the subject of singing:

#### HEADQUARTERS, TWELFTH DIVISION

Camp Devens, Ayers, Mass.,  
October 10, 1918.

INSTRUCTION  
MEMORANDUM  
No. 65

"The following scheme for the instruction of the units of Division in mass singing is announced for the information and guidance of all concerned":

"1. This mass singing will be under the direction of Mr. Archer, Cantonment Songleader.

"2. From two to five men from each company in the Division will be selected to learn new songs and receive instruction suitable to qualify them to teach the men of their respective organizations.

"These men will be selected for their voices, pep, and general ability to lead.

"3. Men selected from the four Infantry Regiments of the Division will report to Mr. Archer at the Knights of Columbus Building, near the Liberty Theatre, from 6:15 to 7:00 P. M. on *Tuesday of each week beginning October 15, 1918.*



"4. Men selected from the other units of the Division will report to Mr. Archer at the Knights of Columbus Building, near the Liberty Theatre, from 6:15 to 7:00 P. M. on *Wednesday* of each week beginning October 16, 1918.

"5. Mass singing will be incorporated with military training to the extent that each company will have ten or fifteen minutes of such practice daily. This practice can be taken during the time allotted to company athletic training.

"6. In order to provide further means of improving the mass singing, battalions will be assembled for practice, as per the following schedule: [The appointed days for each battalion are here given.]

"The services of the regimental band will be afforded for these meetings and the details and hours will be arranged by the regimental commanders concerned and Mr. Archer, who can be reached at the Liberty Theatre.

"The schedule outlined above will be repeated in the same order on succeeding weeks if weather permits.

"7. The Regimental and separate unit commanders will afford Mr. Archer all possible support in these matters."

"BY COMMAND OF MAJOR GENERAL MCCAIN,

A. G. Lott,

Colonel, G. S., U. S. A.,

Chief of Staff."

"Official:

Chas. C. Quigley,

Major, A. G. D., U. S. A.

Adjutant."

#### HEADQUARTERS

Camp Dix, N. J.

DAILY BULLETIN

FRIDAY

November 1, 1918.

"4. Company commanders will give song leaders, who have been appointed in the organizations, opportunity to take advantage of rest periods on the drill field and on the march for singing and rehearsal of songs. Organization and separate unit commanders will take such action as is necessary to establish battalion or regimental sings. The singing of soldiers will be encouraged. The Camp Songleader, Mr. William Simmons, will confer with organization and separate unit commanders to arrange a definite program for the instruction of Songleaders within the unit.

"BY COMMAND OF MAJOR GENERAL SCOTT."

Just a few closing words in regard to the significance of this movement for the general development of music in our country.

Everyone is now talking and planning concerning the by-products of the war in the fields of commerce, education, and religion. In music also there is surely a priceless opportunity to take a long step forward. When the thousands of our young soldiers return to their homes, we must remember that they come from an environment where they have been singing and hearing good music, sometimes each day, and always so many times each week. It is a real duty for their relatives and friends to see to it that their emotional nature is as well nourished at home as in an Army camp. For this purpose community choruses should be developed wherever possible, no matter how small the number which makes the beginning. Americans as a people during the last few generations have become very fond of listening to music made for them by others, but of music in the home and in the community there has been a deplorable dearth. In this respect we are far behind the Continental nations. Music in the Army supplies the natural means for remedying this deficiency, and it will be a great pity if it is neglected.

Furthermore, now that the armistice is signed and the stimulus of real war is lacking, the officers in the camps feel all the more that singing should be kept up as it has proved itself worthy as being such a potent force in preserving the morale of the men.

Victorious wars waged for high ideals have always been a great stimulus to the social and artistic development of a people. This was true of the Elizabethan period in English history and of other historic epochs, and we are justified in looking forward to the same beneficent results in our own national life. The seed of music as a great humanizing force has been planted, and even during our comparatively short participation in the war has already attained to a sturdy growth. It only needs to be fostered and encouraged by strong public enthusiasm. An appeal, it seems to me, may most fittingly be made to such a convention as this, composed of leaders in musical progress from all over the country, to see to it that music fills the place in our national life for which it is so eminently suited, and upon which this war, in which we have all been brothers, has set such a sacred stamp of approval.

## NEW GOVERNMENT PLANS FOR COLLEGE SINGING

A DIGEST OF THE ADDRESS GIVEN BY PETER W. DYKEMA, SUPERVISOR OF SINGING IN THE RESERVE OFFICERS' TRAINING CORPS

The plans of the Government for singing in the ROTC \* units are an outgrowth of the work carried on with the Students' Army Training Corps, so that a sketch of what was done with SATC singing is essential as a preliminary in this discussion.

Under date of October 4, 1918, the Committee on Education and Special Training of the War Department sent out a memorandum for all institutions in which sections of the SATC were located, stating that it desired to have included in the program some attention to group singing and that the Commission on Training Camp Activities had been asked to direct the work. This was followed by a second memorandum announcing that the Commission on Training Camp Activities had withdrawn from various camps ten of their strongest song leaders to undertake this new work. A series of twenty-four conferences attended by the general supervisor and the regional supervisors, together with representatives from educational institutions in the vicinity of the conference cities, were held during October and November. By means of these conferences, about half the institutions in the country were in a short time put in touch with the aims of the War Department and were given practical demonstrations of how to carry on the work. In the short time that the SATC continued, the field men made almost a hundred visits to different institutions. Several general communications describing the work to be done in singing were sent to the 564 institutions having SATC units. This assistance, combined with the remarkable enthusiasm of the college musicians, produced astonishing results. A great wave of song surged through the colleges, making a reality of many of the best traditions of college singing, which, it is to be feared, had, during the past ten years, at least, been little more than a pleasant fiction. From every part of the country came reports of regular periods being devoted to mass singing

\* Reserve Officers' Training Corps.

under skillful direction. Impromptu singing became very general during social hours, between classes, and on hikes. In many cases, lectures, especially those devoted to the Course on War Aims, were opened by a song or two. Commanding officers and academic heads noted with approval the growing interest of the men, not only in the singing but in all of their work, and in finer social life, as a result of this musical activity.

After the signing of the armistice and the issuing of the order for the demobilization of the SATC, a letter was sent to all the academic heads asking whether they desired to continue singing after they were no longer on a military basis. The response indicated not only a strong desire to retain mass singing as a part of the academic program, but showed that a large number of institutions intended to have an ROTC unit to supersede the SATC. As a result, the Committee on Education and Special Training again asked the Commission on Training Camp Activities to aid in promoting musical activities in the colleges. The Commission has agreed to do this until the end of the current academic year. After that time it is probable that some machinery will have been developed in the War Department which will continue giving aid at least to institutions having units of the Reserve Officers' Training Corps.

The new plan involves (1) suggestions from the Washington office by means of bulletins, news letters, and general correspondence; (2) visits by the corps of Regional Supervisors to the educational institutions. The three chief objects of endeavor in each institution will be mass singing, a class for Song Leaders, and the institution of a carefully worked out song competition. For the mass singing, there is available the Army Song Book containing eighty selections — patriotic songs, folk songs, popular songs, and hymns. Each man in the military service is supplied with one of these copies (containing the words and the melody) free of charge. Three million copies of this book have been printed and will be distributed to men in camps and in the colleges. This enormous number of books will do much to standardize both the types of songs and the versions of them. The singing of the particular version of the Star Spangled Banner printed therein (the *Service Version*) ought to do much toward insuring uniformity in the singing of our national anthem. A second factor of great

importance is the class for Song Leaders. This is a result of the need in the army for producing men who can start and direct singing on many occasions when the chief Song Leader can not be present. Several thousand assistant Song Leaders ought to help considerably in making America a singing nation. After a man has been trained to be a Song Leader, he is never happy until he has got together some people and started them singing. The third large factor in the plan, song competition, is to be used as an aid in both the other factors. It aims to use the same principle that has proved so successful in athletic contests. It will both stimulate interest in singing, improve quality through calling attention to the points that must be considered in meeting the approval of the judges, and greatly increase social intercourse within the institution. There will be two large parts to the contest, the singing of the Star Spangled Banner, and the singing of a group of four songs, including a hiking song or medley in unison demonstrated by marching on and off the platform or space reserved for the singers, a college song, an original song, and one song sung in harmony. The judges will consider such questions as correctness, quality of tone, musicianliness, rhythm, originality, military aspects.

While the representatives of the Commission on Training Camp Activities will be able to visit only institutions which have ROTC units, correspondence by means of bulletins, etc., will be maintained with practically all the higher educational institutions in the country, and doubtless a great majority of them will continue their singing activities. The prospects are bright that the immense impetus which the war has given to singing in this country will not be lost and that we shall by establishing greater participation in the simpler forms of music, be laying the foundations for an extensive development of the higher forms.

## BRINGING MUSIC TO THE RURAL DISTRICTS

HENRY DOUGHTY TOVEY

Director Fine Arts, University of Arkansas

When I came to Arkansas from Chicago, public school music was an old thing to me. As a child I was used to singing in the school room. We had a systematic course in music for years. I supposed that children sang everywhere. I found Arkansas with two supervisors in the state. There were no talking machines in the schools. One teacher whom I approached was patient and kind to me, but said that pupils were sent to school to learn and not to be entertained. This man had charge of eighteen schools. In my capacity as member of the National Board of Supervisors I started to visit some country schools. I remember one school where I asked the teacher if she would have the children sing to me. She hesitated, and finally said she guessed they could sing. They sang the first two lines of "Columbia the Gem of the Ocean" and hummed the rest. Then they sang a verse of some horrible thing called "I'm Getting More Like Jesus Every Day." This was the extent of their repertoire. During the singing the little things stood rigid with tightly clenched hands. When through they were exhausted. I had always thought that singing relaxed the children, and remembered many times when pupils were tired, especially in the afternoon, that a song or two would freshen the whole room. But the job seemed hopeless.

One night I decided to try sending out records, something on the order of the plan used by Mr. Butler at the University of Kansas, and Mr. Beach at Kansas Normal. I sent a bulletin out over the state, to all women's clubs and schools. I offered to send seven programs of records, with pictures and a written talk. These records were to be kept two days and then sent on. There was no charge for the records. Express was to be paid one way. A post-card was sent to every person who asked for the records, telling when they would arrive, from whom, when they were to be sent out, and to whom. The only trouble I had the first year was that I could not impress on some of these clubs that the

records were a loan and not a gift. The schedules were delayed often because they were not sent out on time. I got around this in later years by allowing a longer time and having shorter circuits before the records were returned to me to be looked over. And only once has anything been substituted. Some one appropriated a couple of records, but put in two vile ragtime things, which went over the whole state as an example of my taste before I found it out. Immediately after the bulletin went out I had twenty-four applications. All were from women's clubs, none from schools. But these clubs used the records at their meetings and took them to the different schools. The second year we had many applications from schools. Since that time I have had letters from every state in the Union but four, asking for the lists of records and the plan, also from seven foreign countries. We have never been able to send the programs outside of the state, for we have more to do here than we can do. We had a good many records which belonged to my department at the at the University. I completed the programs from my private collection. It happened the first year that every record which was broken came from my own collection. I shipped the records in heavy wooden boxes. Each box contained the program (from eight to twenty selections), pictures of the composers and the artists, and the story of each record; also a description of all instruments used, of the voice singing, and the style of music.

We always speak of the programs as entertainments, finding that people are more likely to come. We found that the word STUDY did not appeal. However, after they were inveigled into the hall by the word *entertainment*, they studied, and most of them enjoyed it. "I sent out one complete recording of Paggiacci, and one school cancelled the rest of the series because Caruso "yelled too loud." This is the worst criticism I received. When the demands for programs became greater than we could furnish from the department library and from my own, Mrs. Frances Clark of the Victor Company very kindly loaned a great many records to me, thus making it possible for me to continue the work. The result thus far is that the majority of schools throughout the state have talking machines, there is a growing interest in the better class of music, several high schools give credit for music, there are more supervisors, and a bill will be presented to

the Legislature in January asking that Public School Music be compulsory in every school. The University gives credit towards A.B. and L.B. degrees for music and has classes in supervision.

There have been a large number of community "sings" over the state. The first two were given by Mr. Fred Smith at Fort Smith and by myself at Fayetteville. When I gave the one here numbers of people asked me who was to sing. I would tell them "You Are." There are many people who say they cannot sing. But I have noticed that nearly everyone likes to hear himself sing. That's where these community meetings come in. Everyone sings and enjoys it.

Since I began sending out records I have sent out the following programs. Each year the same ones are sent out but new ones are added for the schools and clubs who have had the older programs. Let me add that this work would not have been possible had it not been for the hearty backing of the Federated Women's Clubs of the state. I am especially grateful to Mrs. John I. Moore, who was President when I began my work:

1. The Coloratura Soprano Voice.
2. The Lyric Soprano Voice.
3. Dramatic Soprano.
4. The Boy Voice.
5. Contralto, Dramatic and Lyric.
6. Tenor.
7. Baritone.
8. Bass.
9. Chorus—Women's voices; men's voices; boy voices; mixed; all forms, sacred and secular.
10. The Orchestra.
11. The Band.
12. Violin.
13. 'Cello.
14. Pianoforte, Cornet, Trombone, Oboe, and Bassoon.
15. 16. 17. Three programs of art songs.
18. Chamber music.
19. Folk dances with direction for performance.
20. Dance forms.
21. 22. 23. 24. Programs for Children. These include



bird records, bird imitations, dances, descriptive pieces like the *Clock Store*, marching music, sleeping music, good music played on the bells and xylophone (a thing rarely heard, by the way).

25. The Opera *Pagliacci*.
26. Faust.
27. Carmen.
28. *Trovatore*. (I found numbers of people who thought *Trovatore* consisted of the *Miserere* only.)
29. Boheme.
30. Mme. Butterfly.
31. Folk music of all countries.
32. Aida.
33. 34. Two programs of oratorio.
35. 36. Two programs of sacred music.
37. One of strange music—Arabian, Syrian, Japanese, Chinese, etc.
38. Program of Russian music.
39. 40. Two programs which show the growth of music from 1056 B.C. to the present day. The synopses for these were sent several weeks ahead and only to people who requested them. Both programs demand study of the history of the times.

I would like to say that the condition which I describe at the beginning of this article does not apply only to Arkansas. Thanks to several benighted novelists it has become the fashion for people who know nothing about our state to laugh and joke every time Arkansas is mentioned. These people, I might add, usually pronounce the name to rhyme with Kansas and not as it should be, — Ar-kan-saw. There are many states in the South and West which were no better off a few years ago than we were as regards music. We have no more so-called freaks in this state than you have in yours. In travelling I have noticed that the crowds around country depots in Illinois, New York, and California look about the same as they do in Arkansas. We have done in our Teachers' Association a thing which no other state in the Union has done — made the Examining Board take examinations from the Presidents' and Past Presidents' Association before giving examinations in this state. We have few millionaires in Arkansas, but we have NO poorhouses. We furnish all of the smokeless coal which is used by the Navy. We have the only dia-

mond mine in the United States; we also have gold mines. We have the largest production of aluminum in the country. We have the greatest number of miles of navigable rivers of any state. We have the largest wood stock plant in the world.

So, when you meet people who have read "Thru Arkansas on a Slow Train," "Thru Arkansas on a Mule," and when you hear them speak carelessly of Arkansas, I want you to smile on them pityingly and tell them some of what I have told you. That's the way we do.

REPORT OF THE STANDARDIZATION CONFERENCE

## THE POLICY AND AIMS OF THE STANDARDIZATION COMMITTEE

C. H. FARNSWORTH

Teachers' College, New York

Those who have attended the conferences of the Music Teachers' National Association will recall that the programs consist of two parts: a paper or series of papers reporting some aspect of work, followed by free discussion based upon these reports. The present conference was planned on this basis. First, a paper was to be presented, discussing a standard for piano teaching in connection with the public schools; second, a paper describing the "School Credit Piano Course"; and third, a paper describing "The Progressive Series of Piano Lessons."

The first paper did not appear. The second and third, however, were well presented, but unfortunately they came first thing on New Year's morning after St. Louis had given its guests an unusually hilarious New Year's Eve celebration. The result was that by the time the business suggested by the committee had been attended to and the two papers read, the opportunity for their discussion was cut out by the lack of time. Consequently, what appears in the "Proceedings" is like the play of Hamlet with Hamlet left out, for the discussion would naturally have brought out the points of difference and questions of approval and disapproval that would have given significance to the whole proceeding.

Under these circumstances, it may not be inappropriate for the chairman to present one item that he had in mind: that is, the way the "Progressive Series of Piano Lessons" is being exploited by the Art Publication Company. The fact that the audience showed interest, by applause, when the matter was alluded to, will perhaps justify some enlargement on the subject as it may prove of value for further discussion.

The Art Publication Society is carrying on work in two dis-

tinct spheres of activity. One of these is the publishing and selling of the "Series." The second, through a society that conducts examinations for the company, takes on the functions of an educational institution, such, for instance, as the University of London, which gives no instruction but conducts examinations and certifies the standing of the candidate.

Two such distinct activities naturally have two distinct aims. The company as a publisher would be a money-making concern. The company as an educational institution should be interested in getting the best results in the most effective way from the students who are studying and teaching the piano. It is quite possible that in many cases these two interests might exactly coincide. It is also quite possible that they might not coincide. A good example of these two possibilities is offered by the recent criticism of some of the managers of food conservation under the leadership of Mr. Hoover. It is quite possible that men under the stress of war patriotism can utilize their whole technical equipment for the benefit of the public, but if these men at the same time have interests connected with the large packing houses, suspicion is bound to arise as to whether all the steps taken were purely in the interests of the public or whether these were modified by the interests of the companies. The fact that these two interests are not necessarily opposed makes the problem extremely difficult. It is because of this fact, no doubt, that the business world generally follows the safer course, and places the determination of standards, the saying of what shall be accepted and what shall not, into entirely different hands from those producing what is offered for acceptance.

In the four types of examination that the company offers, in each case the successful completion of the work is rewarded by a free scholarship and further study at the expense of the company, but with this proviso: that it shall be in institutions that are using the company's course and that the work shall be normal work in the teaching of the course. It would seem quite possible that a student who had taken the course and was going to a conservatory, would, from the point of view of equipment as a player and teacher, be better served if the company's offer did not limit him to its own work. We have here an illustration of how the interests of education and the interests of publication

might not necessarily coincide. The opportunity to have students come to them, under the scholarships from the company, would certainly be an attractive inducement to any conservatory to use the material they offered. To be a teacher in the conservatory and handle the company's material would be an attractive feature to the teacher. To be a pupil of a teacher with the prospect of getting further work through a scholarship, would be an attractive feature for the use of the material. All these are attractions apart from the intrinsic value of the material itself.

Thus, through this device not only the company, but also those who find advantage in the use of its material, lay themselves open to misunderstanding. That the course presents a well worked out plan of study many are willing to grant and that it is filling a need is evident from the fact of the competition that it has awakened. In spite of this, however, one of the questions to be asked at the conference would have been, "Is it right for a company, by its plan for selling, to put its own officials and those who wish to use its material, into a position that (to say the least) the ordinary business world considers inappropriate?"

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The question of standardization is coming to be one of the most important subjects before musical organizations throughout the country. In the annual report of the presidents and past presidents of the State and National Associations for 1918, of the thirteen State Associations reporting, ten make the question of standardization one of the most important features of their work. In looking over the work of this committee since it was organized, the problems discussed have been largely on the question of standards in general, rather than on the attempt at making a definite standard. It has been urged, however, by some that the National Association should stop talking about the question and actually get out a standard itself. Being a national organization there would be reason for such work that would not hold, to the same extent, in the work of the State Associations.

Others have suggested that the National Association, through its committee, get in touch with the standards that have been formulated by various organizations throughout the country and give a summary of what has been accomplished so that one could

determine what is the general drift of opinion; how the various standards were being actually formulated. Still others, have felt that, as the National Association was the least vitally connected with any local problem, it should leave the actual formulating of standards to the associations and organizations who were most interested in the outcome, and that the better policy for a national association would be to discuss the larger aspects of the question, to advocate policies, and to warn against dangerous tendencies.

The members of the committee who are here, would like to add still another question for consideration, which is, that the Association issue a pamphlet stating what the equipment and preparation of a person should be in order to fit himself to do good work as a music teacher. This question should be considered under several heads. The first would be, "How may a person determine that he has sufficient natural musical talent to justify him in making music teaching a profession?" Work, somewhat along the line that Professor Seashore is so ably developing, would be needed to determine this. Second: "What should the general academic training of a music teacher be?" Many young people with more than average talent are tempted to drop their high school work for the sake of more vigorous professional study. Is this advisable? What is the consensus of opinion of successful music teachers on this point? Third: "What should the technical training of the music teacher be?" This would have to be divided into different sections according as the person was planning to teach voice, piano, or school music. The determination of this question would naturally tend towards the limits of the minimum requirements. Fourth: "What shall be the extend of the theoretic, historical, and biographical equipment of the teacher?" What should he read along the line of esthetics and philosophy of his subject? Fifth: "What shall the prospective teacher read and study along general educational lines; for instance psychology, and its application to educational processes?"

It would not be very difficult to get the expression of opinion of competent judges along these five different lines of procedure and so get a fairly complete general statement. This statement might have still further authority given it by being presented to the profession at large for confirmation and criticism. It would

seem to the committee that such a pamphlet would be of great interest to persons who are thinking seriously of becoming music teachers, especially if it were supplemented by some well considered statements of what the average music teacher might expect to accomplish financially and socially in his profession; what the attractions and drawbacks of the work were as well as the probable conditions with reference to the demand for teachers; together with the salaries paid and fees that could be obtained.

While such work does not seem to get at standardization directly, it has this advantage, that it would be likely to influence the action of the young persons preparing to be teachers and would tend to stimulate those who would be likely to succeed, into doing better and more well-rounded work, at the same time discouraging those who, totally ignorant of what is before them, are drifting into music teaching simply because it seems to them a pleasant and easy thing to do. It would be of great value to the committee to get a discussion not only on the problems suggested, but also on the particular piece of work just outlined.

## NATURE AND PURPOSE OF THE SCHOOL CREDIT PIANO COURSE\*

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We stand at the entrance to a new era in piano instruction. Like the minstrels of the Middle Ages, who plied their arts at will, unfettered and unprotected by any laws, piano teachers have hitherto pursued the flowery paths of ease, while instructors in almost every other branch of education have been compelled to adapt their vagrant fancies to recognized standards. On the one hand, school authorities, viewing askance the enticements of practical music study, have done their best to render it impossible for a boy or girl to learn to play the piano and get a reasonable education at the same time; and on the other hand, piano teachers, taking advantage of this ostracism, have made use of their freedom to experiment upon each pupil with empirical methods and materials that have resulted only rarely in success, and in most cases in dismal failure.

But with the advent of school credits, all this is changed. Our school authority is at last extending the right hand of fellowship to the somewhat bewildered music teacher, and is inviting him to sit at his table, asking only that he so conduct himself as not to violate the etiquette that is observed by his new associates. In other words, he is to be given a definite place in the school system; but in return he must conform to the pedagogical principles which that system has established.

Foremost among these principles is the fact that the student's work must be accurately planned out, graded, and in its main features, *standardized*. And here the piano teacher must have immediate and efficient first aid; for the word *standardize* has never before had a place in his vocabulary, and its sound is fearful in his ears. Piano teaching, too, must become truly educational; must develop not only specific muscular control, but such other results as intimate knowledge of symbols and their appli-

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cation, concentrated thought-power, and the ability to give outward expression to one's own thoughts and those of others.

It is with an earnest desire on the part of the editors to be of help to the teacher in this emergency that the School Credit Piano Course is presented for their consideration. In compiling this course, the attempt has been made to reconcile, so far as is possible, the interests of the school with those of the private teacher. To fit into the school system, the course is divided into seven years, each containing thirty-six lessons, one for each week of the school year. Three of these years are already published, while the remaining years are in active preparation. In these lessons care has been taken to unfold the subject logically and progressively, so that each new point as it is reached is clearly explained and given immediate practical application. Each of the numbered sections is occupied with some one phase of the general subject; and the different sections of a given lesson are focused upon a definite object. Provision is made for testing and grading the pupil's work by a question section in each lesson and also a section which outlines the work to be accomplished. Upon a record slip annexed to the first lesson the pupil is enabled to keep strict account of his practice time.

The interests of the teacher are no less carefully conserved. Standardization, it has been said, will tend so to limit the freedom of the music teacher that his work will be reduced to a dull routine, utterly lacking in creative spontaneity. But let us remember that liberty and lawlessness are far from synonymous. The poor results of heterogeneous and unregulated piano teaching are everywhere apparent; and the time has come when teachers must agree at least upon the fundamentals for which they are striving, and upon an ideal as to the consequent superstructure. It is with these fundamentals that the School Credit Piano Course primarily deals; and outside of these fundamentals there are no chains to fetter the individual inventiveness of the teacher. Directions that are given in the lessons are intended as aids rather than as hindrances to this individuality, and may be dispensed with or modified at the teacher's discretion. The lessons may readily be curtailed, if too long; and ample opportunity is allowed for varying the course by substituting or adding other material. Furthermore, any obscurities in the manner of appli-

cation of the lessons are cleared up in the Teachers' Manuals, which contain various pedagogical suggestions, ear-training exercises, and other helps.

A word should be said regarding the typography, which has had its due share of attention. Two sizes of type are employed, the smaller for general remarks and definitions, and the larger for directions to the pupil as to the method of study. Illustrations are frequent, presenting diagrams of parts of the keyboard, hand positions, photographs of composers and their surroundings, etc. All irrelevant material and needless decoration of the pages has, however, been avoided.

In this connection may be mentioned a feature which should attract the interest of the pupil. The lessons are issued on the loose-leaf system, so that the pupil is given a new sheet at each lesson. A year's lessons are divided into four books of nine lessons each. Into the folder which comes with each group the pupil places each new lesson as he receives it, until the set is complete. Thus the joy of accomplishment is emphasized, and the tedium of a bulky instruction book is avoided.

In proceeding now to the details of the lessons, let us bear in mind the chief aim postulated by the editors, which is to lay the foundations of a solid and competent musicianship. To this end, certain subjects are emphasized that are not ordinarily in the piano teacher's curriculum, and are *not practical for him without the aid of such a textbook as this course provides*. For, let it be observed, the saving of time to the teacher by the detailed explanations in the text, allows ample opportunity for the introduction of other desirable features. Instead of elaborating at length each item of the lesson, the teacher simply marks certain paragraphs for special attention, leaving the study of these paragraphs to the pupil, who then treats them as he is accustomed to treat his other school studies. In questioning him at the next lesson upon the results of such study, the teacher has merely to clear up points that are doubtful in his mind.

First in the order of subjects comes the structure of the instrument. The keyboard is explained with the aid of diagrams, and the method by which tone is produced in the instrument is brought out. In this connection we may add that the scien-

tific names of the octaves, — Great, Small, One-lined, etc., — are taught, in order that the tones may be accurately located.

Notation, the next subject, is developed progressively, and only according to the demands of the music that is given. The staff and clef signs, presented in the first lesson, are accompanied by but five different tones, in whole notes. With time-measurement, introduced in Lesson 2, half-notes are added, together with five new tones. Thus the fabric is gradually woven, until by the end of the first year the pupil has arrived at an understanding of most of the elementary symbols.

Practice in writing, as well as in reading notes is provided during the first year by special exercises inserted for the purpose and also by occasionally leaving blank certain portions of the compositions under study, which the pupil is to fill in from the letters of the notes, given under the staff. Such practice is afforded also in the first and subsequent years through the sight-reading exercises.

Technic is made an introductory feature of each lesson, and is presented in two types of exercises. The first type emphasizes fundamental work, such as finger and arm exercises, scales and chords, all of which are given in such varied forms as to insure a broad foundation of essentials for the future pianist. Under the second type, which is made much of in the course, are given exercises that prepare for special difficulties in the composition which is to follow. Thus in applying significant figures from this very composition to sequences played by both hands, the student is brought into intimate touch with practical and specialized details. In preparing directions for the practice of these exercises, the editors have striven to avoid any antagonism of existing "methods." Assuming that modern technic demands free use not only of the fingers, but also of the entire hand and arm, all these factors are called into play. Opportunities are open, however, for the thoughtful teacher to supplement these exercises and directions by devices of his own which he has found of practical value.

The technical exercises, too, serve a useful purpose in the study of transposition, which is invariably required in the study of scales, arpeggios, etc. Practice in transposition is continued

in the harmony exercises, all of which are applied freely to keys other than those in which they are written.

After the elementary steps have been taken, a focal feature of each lesson is the *Study Piece*. Often a short composition is given in a single lesson, although sometimes different divisions of a longer piece are distributed through two or more successive lessons. While the inclusion of useful technical points has been considered in the selection of these pieces, the prime emphasis has been placed upon their musical and interpretative value. For this reason, mere technical études appear sparingly. Classics, which are freely employed, alternate with modern pieces of distinctive value. Contrast of styles between successive lessons which has thus been provided, insures the acquirement of an eclectic taste on the part of the pupil.

Full advantage, too, is taken of this Study Piece for the inculcation of broad musical knowledge. Upon the first appearance of each composer of distinction, a photograph and brief sketch of his life are given; while in succeeding lessons more specialized details are added.

Another means of developing the pupil's historical perspective is by the analysis of each composition, and its classification among recognized types. From the study of measure-groupings and symmetrical phrases, the pupil is led to understand the larger structures, such as those of the fugue, the suite and the sonata.

Each mark of expression, too, is defined when it first occurs, and its pronunciation is indicated, as is that of proper names. Thus the pupil's musical vocabulary is constantly and accurately enlarged.

Realizing the vital importance of the study of harmony as an aid toward intelligent interpretation, the editors have devoted a section in each lesson to the unfolding of this subject. Intervals, triads, seventh chords, dominant ninths are given in small but thorough doses, and are followed by inharmonic tones, altered chords and modulations. Since this study of harmonic features is introduced primarily for its bearing upon piano playing, the creative phase of the subject is disregarded, and the emphasis placed upon its practical application. Each new principle or definition is immediately illustrated by exercises upon the keyboard or by analysis of the music in hand. Since the explana-

tions of these principles in the text are still further elaborated in the Teachers' Manuals, there is no reason why even a teacher of no previous experience with the subject of harmony should not be enabled to present it lucidly to the pupil; although it is to be hoped that such a teacher may quickly be inspired to remedy this defect in his preparation by more intensive study.

We come now to what is perhaps the most vital element of all toward the cultivation of genuine musical insight, namely, ear-training. The perfunctory, machine-like playing of many piano pupils is directly traceable to their failure to listen to the sounds which they produce. To remedy this grave defect, a part of each lesson is devoted to apprehending and writing down musical phrases or fragments played by the teacher. These phrases are rendered the more practical by their illustrative character. Each one is derived from an exercise or piece with which the pupil has attained some familiarity; and the majority of them embody harmonic principles which have been stated or referred to in the lesson. While examples for this work are given in the Teachers' Manuals, these examples may be shortened or others added, at the teacher's discretion.

One other subject, that of sight-reading, remains to be mentioned. A supplementary composition—sometimes, as in the earlier lessons, a duet for teacher and pupil and sometimes an étude or short piece—is given towards the close of the lesson, primarily for sight-reading. Directions for such reading are added, and the pupil is asked to apply his knowledge by designating the form or other details. With his reading thus regulated, he should be prepared to venture upon his own account into the realm of accompaniments and other extempore performance.

To sum up all these varied items, a section at the end of each lesson gives directions as to what to practice. While review of previous work is placed at the teacher's discretion, a distinct piece or passage in the preceding lesson is assigned for memorizing. A similar section occurs at the beginning of each lesson, in which questions upon the pupil's work are propounded. This section gives the teacher a glance over the field which the pupil should have traversed, and at the same time furnishes material for future tests.

We have thus briefly outlined the principal features of the School Credit Piano Course. The need of such a text-book is imperative; and doubtless many attempts will be made to supply this need. In presenting to the public the School Credit Course, however, the editors put forth no claim to infallibility, and have no thought of antagonizing others who are grappling with the difficult problem of introducing a logical musicianship into piano education. Suggestions and criticisms are welcomed, and will be acted upon so far as is practicable. It has been the unanimous purpose of the editors to assist in every possible way a movement which is surely destined to give a new impetus to the musical education of the youth of this country; and in furthering this aim they have sought to produce a text-book that is at once broad in its outlook, elastic in its application, moderate in price, easily obtainable in part or as a whole, and available for unrestricted use by teachers of all sorts and conditions. To what extent they have succeeded in realizing these ambitious ideals it remains for the musical public to determine.

## A CONSIDERATION OF THE PROGRESSIVE SERIES OF PIANO LESSONS

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It is a far cry to the days of the imperishable Sebastian and to his *Klavierbüchlein*, written for his son, the youthful Friedemann, and the precursor, so to speak, of the long list of technical and educational books for the piano student's guidance; back to the days when the French and English Suites were conceived and when Couperin and Scarlatti, with their charming harpsichord pieces, were not only supplying their own program needs but were laying the foundations of the magnificent library of piano music which is ours today. So many new phases have developed as the art has progressed, so many changes have been necessitated as to the technical and musical needs of the student that today, standing as we are on the very threshold of what we devoutly believe will prove the greatest epoch thus far known in the history of music, and casting a backward glance as we are about to leave the familiar paths for the untried, we cannot but wonder as to how much of what we choose to call standard and indispensable will soon have become forgotten, or, at least, obsolete. One is reminded today of the many forgotten works of Clementi; of Cramer, among them the larger part of his *Great Practical Piano-forte School*; of the multitudinous opuses of Czerny, numbering well up towards the thousand and including his *Complete Theoretical and Practical Piano-forte School* — all of them, practically, unmolested today. Even the few which have escaped the hand of the destroyer are accorded but slight and grudging recognition and use — a fact especially true in the case of the average American teacher. Eminent pianists and teachers by the score, from the time of Emmanuel Bach to the present, each advocating his own peculiar ideas as to method, have for a few years illumined the musical pathway and then passed out of sight — and out of mind, contributors, all of them, to the steady upward reaching of the temple of musical art. However,

time has not dealt thus unkindly with all who would have encouraged the ambitious young pianist and lessened the ardors of his climb on the Parnassus road by affording him a trustworthy manual, indexed and compiled in handy form for his persual. But only a few of the many who have essayed this philanthropic task are with us today, their names, like those of Köhler and Lebert and Stark, linking up the impetuous and resolute present with the long ago of piano study.

That music teaching in the United States, considered as a whole, is sadly in need of help — *legislative* help, possibly; *educative* help, most assuredly — admits of little or no argument these days in a gathering of musicians such as is found here today. The writer is not a pessimist, nor does he incline toward the belief that all of the faults noted in the average music student can be attributed rightly to the teacher or to the teacher's method of procedure. But his experience as musician and teacher has convinced him of the deplorable lack among music teachers generally, of vision, of coöperation, and of system — a condition especially noticeable among the music teachers of the smaller towns and rural communities, though not by any means confined to this class.

Though realizing, in a measure, the difficulties consequent to the matter of establishing definite standards of attainment for the music teacher — requirements suitable alike for teacher and pupil — the writer has for years dreamed of the time when such a devoutly-to-be-wished day would arrive. That it must and will come — and, probably, in the not far distant future, is his firm conviction. But as to how it shall come, and through what agency or agencies, and when it shall come — “ay, there's the rub.”

Possibly to that eminent and able American musician, artist, teacher, and writer, the late W. S. B. Mathews, belongs the distinction of having been the first, or at least, among the first to advocate by means of printed text the linking up of the two main factors entering into the making of a really great pianist and artist, namely, a thorough-going and well-rounded musicianship and a perfected technique. His “How to Understand Music,” copyrighted almost forty years ago, blazed a new trail for all serious-minded students of music, basing its admirable lessons and



chapters upon the desire "to lead the student to a consciousness of music as MUSIC and not merely as playing, singing, or theory," as its author so well expressed it in the preface to the two volumes. But, though openly advocating this correlation of theory and practice in piano study, the work did not receive more than a limited acceptance, and today is possibly no more than a reference book.

It is to a recognition of the regrettable condition in which so much of the present day piano teaching finds itself—its lack of definiteness, of comprehensiveness, and of correlation as regards its many factors—as well as of the failure of the musical press to date to provide a practicable course of piano study which will supply these wants, that The Progressive Series of Piano Lessons owes its conception. Its success or failure must of necessity depend on the measure in which it is able to meet these manifold deficiencies. That the Series marks a distinctive, forward step in the teaching of piano playing as generally conducted, is unhesitatingly admitted here by the writer as his opinion. Even a cursory review of the work would tend toward this belief; a thorough-going study of the Series must, in the writer's judgment, convince even a prejudiced critic of the merit of the undertaking as well as of the great advantages which the acceptance of some such plan would promote over and against the haphazard, experimental sort of teaching now so much in evidence.

The idea of the correlative text material as found in the Progressive Series, a text of ample scope, by the aid of which the private teacher of piano can teach his subject in a broad, systematic manner, from the elementary grade to the more advanced, originated eight years ago with Messrs. Blake and Waldron, two of the present officers of the Art Publication Society of St. Louis, the publishers of the Series. The first issue of the correlated "Lessons" came from the press some three years later, in 1913.

For those unacquainted with the Progressive Series of Piano Lessons perhaps a somewhat brief summary of its chief points will prove of interest at this time.

The Series comprises four main, correlative divisions, viz., text-material, exercises, studies, and solo pieces, and is so ar-

ranged as to fall logically into one hundred and forty-four lessons or assignments. The lessons group themselves normally into four large divisions, as regards their respective difficulty: Elementary, Intermediate, Advanced and Graduate; and these, each comprising thirty-six assignments, are themselves divisible into smaller groups of nine lessons each, the last named groups being referred to as "quarters." Written quarterly examinations, prepared and furnished by the publishers, covering the text material studied by the pupil in the nine lessons preceding, are required of the student, the fourth examination in each of the main divisions, i.e., the one marking the close of that particular grade of work, being a practical resumé of all of the thirty-six lessons comprising that division. These examinations are to be prepared by the pupil without assistance or reference and, with the exception of the fourth one, are corrected by the authorized private teacher, the grading being conducted according to a carefully prepared table, in which the relative importance of the various questions is indicated. All *fourth* quarterly examinations are corrected free of charge by the Board of Examiners for the Society, and the student's grade for each of the divisions or sections of the Series is marked by these Examiners.

Four main courses are offered, namely, The Teacher's Course, The Conservatory Normal Course, The Intermediate Teacher and Supervisor's Course, and a course known as the "High School Course Order and Intermediate Teacher's Application," the last named being designed to meet the needs of high school students interested in serious music study who are desirous of qualifying ultimately as teachers of the elementary and intermediate grades of the Progressive Series.

The Teacher's Course is open only to such teachers as have had the advantage of a conservatory education or who, through study with private teachers, have acquired the equivalent of a conservatory course. Furthermore, these must have passed the examination pertaining to each of the four grades of the Series before the authorization to teach that grade is granted them.

The Conservatory Normal Course, designed for those unable to qualify at once under the Society's requirements for teachers, but who plan on being able to do so ultimately, is in most of its features similar to the Teacher's Course. Two of its

main differences, however, are the obligation on the part of the applicant to continue his serious study with some authorized teacher through the several grades; and the privilege, when the full course has been successfully completed and the authority to teach given by the Society, of a special Normal Course scholarship at any of several of the leading conservatories or universities which have adopted the Progressive Series, the applicant to make his own choice from the list.

The Intermediate Teacher and Supervisor's Course is planned for the teacher who aims only as high as the instruction of pupils of high school advancement, and too, for the regular supervisors of music in schools where credits for outside music study are allowed. Its scope and requirements, consequently, are limited to practically half of those obtaining in the Teacher's Course. It, too, carries with it the free scholarship privilege mentioned in my consideration of the Conservatory Normal Course.

The fourth and last of the courses enumerated, namely, the "High School Course Order and Intermediate Teacher's Application," is, as its name implies, a course planned to meet the needs of students who desire to pursue their piano study throughout their high school experience, receiving credits for such work quite the same as for other studies taken by them. Its requirements are almost identical with those of the Supervisor's Course just referred to. Upon the completion of these requirements the student not only receives some additional text material pertaining to Normal Lesson work and a printed normal examination covering the elementary and intermediate grades of the Series, but he is also given the opportunity to pursue a special, five weeks' Personal Normal Course, free of charge, at one of the listed conservatories or universities. The satisfactory completion of this Normal Course entitles the student to the Intermediate Teachers' Certificate from the Society.

The musical material comprising the Progressive Series shows a most discriminating taste so far as its selection is concerned. Quite naturally, when one considers the necessity for limits which would tend toward practicability in such a course the impossibility of including even half of the worth while things in piano literature can be understood. By no means is everything worth while included in the Progressive Series, but such selections

as are to be found there show unmistakably the traces of experienced musicians and pianists.

General *technical* exercises, the foundation of all solid, well-schooled pianistic ability, receive an almost exhaustive treatment as concerns their selection, arrangement, and adaptation to the ever present technical needs of the student. Five-finger exercises, of manifold varieties and rhythms; scale exercises; exercises for arpeggio practice, for octave work, for handstretching, for trill practice; exercises in double thirds, in double sixths, in cross rhythm work, in chord practice — all these and more are there. Many of the exercises have been selected from the works of Pischna, Tausig, and Czerny; many, written especially for the Series, are exercises suggested by the long experience of Godowsky; but all of them are purposeful and direct, and all, arranged in logical fashion for the gradual but steady technical growth of the student. Specific printed instructions as to the nature of the exercises as well as concerning the best method to pursue in their practice, accompany practically all of the exercise sheets.

For studies, as would be anticipated, such familiar names as Lemoine, Bertini, Burgmüller, and Jensen are met with in the easier selections, merging, as the difficulties of the work increase, into Bach (all of the two-part and three-part Inventions are given), Cramer (34 studies), Clementi (23 studies from the *Gradus*), Chopin (24 studies from his opuses 10 and 25), and finally, for good measure, Schumann, with his great symphonic etudes. Each study is individually presented to the student, and each carries with it a special, printed annotation regarding its character, its peculiarities, and the proper procedure for its study and appreciation. In addition to this a set of questions is included affording a basis for a brief written examination on the part of the student as to some of the theoretical problems contained in the study. The examination grade of the pupil is to be recorded and filed by the teacher for use in subsequent grading.

This plan of annotation and examination is also consistently carried out through the long list of piano solo numbers, the "Annotation," however, with these usually going into considerably more detail than is true in the case of the studies. The ex-

aminations, too, are longer and more comprehensive. A brief biography of the composer, the esthetic idea underlying the composition, the best method to pursue in practicing the piece, the form of the composition, and some of the outstanding features pertaining to the harmonic plan of the selection — these are all ably treated with each solo composition, no matter whether its rank be elementary or advanced.

Of the two hundred and twenty-eight solo pieces thus far prepared for the Series, one hundred and seventy-four are included within grades one, two, and three. Presumably this preponderance of music for the elementary and intermediate grades and the consequent paucity of numbers intended for more advanced players are due to the fact that only a small number — possibly ten percent — of those who take up the study of piano ever get beyond the third grade. To attempt to enumerate the titles or composers of this long list of pieces is quite out of the question here. Suffice it to say that the selections are well chosen, well edited and well printed and that their number, especially as regards the earlier grades, and their classification and grading are such as to make them exceedingly practicable. A goodly number of well-known names of present-day pianists and teachers may be found among the list of editors of these solo numbers, thus insuring the user, whether teacher or student, against poorly edited selections.

The fourth class in this scheme deserves special mention. Herein, apparently, lies its chief dissimilarity to other courses of piano study and possibly its chief claim for practicability. These one hundred and forty-four separate "Lessons" constitute, in themselves, a veritable compendium of useful and necessary information for a musician. The essentials of musical theory, of harmony and counterpoint, of form; the specific problems of hand-position, of touch, rhythm, pedalling, phrasing, fingering, of interpretation — these and many other like subjects of peculiarly musical or pianistic interest are discussed, and all are arranged so that they correlate almost perfectly, lesson by lesson, with the musical material of the Series. Examination questions, to be answered in writing, accompany each lesson, and, as previously mentioned, quarterly examinations on this text material are required, coequal in their importance with the ex-

aminations required each nine weeks in the practical work of the student.

In keeping with the general thoroughness of the work, a carefully worked-out plan for the adoption of the Progressive Lessons in high schools has been devised which, if as carefully followed by teachers, students, and parents, can not help but bring the best of results.

The Series does not pretend, nor do those who use it pretend, that it supplies in full measure all the musical needs of the ambitious pianist; it is not conceded to be the equal of a standard, high grade conservatory course in music. Its editors and publishers, however, do recognize that by far the greater number of piano students do not possess, nor will they ever possess the privilege of a strong conservatory course of study, and it is for such as these, the many as against the favored few, that the Progressive Series is primarily intended — “for the general music student.”

Again, though possibly the responsibility for this condition should not be attributed wholly to the music schools, there is often a wide, a seemingly impassable gulf in the appreciation of conservatory students between the practical and the theoretic ends of their study, a feature emphasized all too strongly when these same students have launched out into the world and have set up shop for themselves — mere players and singers, often no broader than their solo numbers are long. May not some such course as this prove of benefit to them, even at that late time, so that their solo work may have meaning and their teaching be broad, purposeful, and symmetric?

The claim that the Series is inelastic, that it restricts the teacher in his program — a criticism brought, and, it would seem, rightly, against any fixed course in art instruction — is denied by some of its advocates and users. “Quite the contrary,” writes one of these; “it does not seem to interfere with the individual ideal or teaching methods.” That the competent teacher needs no such course to guide him is admitted, but what about the incompetent ones, whose name is “Legion”? How best can their number be lessened? What available means are at hand to protect the public from their charlatanism?

One criticism, mentioned also by one of the teachers of the

Series, seems justifiable in the writer's opinion, namely that the text material intended for the elementary grade is unsuited to the appreciation of the very youthful pupil.

In conclusion, let it be said that the writer entered the investigation of the Progressive Series with an open mind, though possibly tending toward considering the Series, and all other proprietary courses as well, with a certain feeling of disfavor. Like many another teacher whose experience covers a considerable number of years, he felt that it was not for him, that he did not need it in his practical work, that any cut-and-dried course, so to speak, was thoroughly opposed to the foundation principles of musical art. He has not come, through this investigation, to a complete reversal of opinion, nor does he feel that the wheels of musical progress may cease to turn now that The Progressive Series is here, but he does believe that the Series marks a long and distinctive stride in the direction we are all pursuing. That there will some day, possibly before long, have come a newer and better idea as to the solution of many of our musical problems, he does not question.

Piano playing is constantly changing. Its history goes back less than two hundred years and its future is uncertain, at least if one were to believe a statement, accredited to that master-pianist and teacher of the past half-century, the late Theodor Leschetizky, "piano-playing has in any case no very long life to look forward to. In five hundred years it will long have been a thing of the past, possibly even in two or three hundred years." Musical art, however, will continue as long as man reveres and looks up to the beautiful, and happy is he who may have helped, no matter how small and seemingly insignificant his contribution, toward bringing this beloved art closer to those for whom God intended it.

## STANDARDIZATION FROM THE POINT OF VIEW OF THE ASSOCIATION OF PRESIDENTS AND PAST PRESIDENTS

CHARLES S. SKILTON

University of Kansas, Lawrence, Kansas

The Association of Presidents is an organization composed exclusively of those who have served as presidents of state music teachers' associations, or of the Music Teachers' National Association. The idea was originated by Dean Liborius Semmann of the Marquette Conservatory of Music in Milwaukee, at that time president of the Wisconsin association. Dean Semmann issued invitations to all the presidents of state associations who could be located, to meet in Chicago on February 3, 1916, to discuss an organization. Fourteen presidents and past presidents attended in person, and four others sent letters, the states of Illinois, Indiana, Kansas, Michigan, Minnesota, Missouri, New York, Ohio, and Wisconsin being represented. At later meetings there was also representation from Arkansas, Iowa, Louisiana, North Dakota, North Carolina, and there were letters from California, Mississippi, Nebraska, Oklahoma, Oregon, Vermont, Virginia, and Washington, all expressive of hearty approval of the aims of the new association.

These aims, as stated in the constitution, adopted at the second meeting, are essentially as follows: to standardize musical instruction and establish a uniform standard of examinations for music teachers; to publish a musical periodical devoted chiefly to the interests of state associations, each to be represented by a co-editor; to endeavor to secure the placing of music as a major subject in all the public and high schools, with credit for work in applied music done under properly qualified outside instructors; to cooperate with the Music Teachers' National Association, The National Federation of Music Clubs, and all other musical organizations; to work for the establishment of a national conservatory of music by the United States government; to encourage the organization of music teachers' associations in



states which have none, and the organization of amateur orchestras, bands, and choral societies everywhere. The membership does not include representatives of public school music or musical trades, as it is felt that these are already well organized and able to look after their special interests.

Thus far the Association has devoted its attention solely to two points: the classification of state associations, and the standardizing of examinations for teachers. The question of standards for students discussed this morning in the two previous papers is not taken up in the present one, nor has it as yet been the subject of discussion in the Association.

The three reports thus far issued show certain definite accomplishment. In the first place, the state associations have been located and their presidents and past presidents have been listed, and statistics of value, not previously collected, have been gathered, due almost entirely to the unremitting efforts of the first president, Dean Semmann. There are also reports from these associations which give brief summaries of conditions in their respective states. The most important feature of the reports is the suggested outlines for teachers' examinations for the three grades of Licentiate, Associate and Fellow, in which specimen examinations are shown for piano, violin, organ, voice, harmony, counterpoint, form and analysis, and history of music. There are also broad classifications of work in each practical subject, from which the candidate may select for performance at examination. This material has been prepared by specialists in each subject, men of recognized standing, and presidents of state associations which have had practical experience in giving examinations.

The Association of Presidents at first acted as an advisory body to the state associations, several of which have adopted a similar plan of examination; during the present year it has conducted examinations of its own, and granted certificates to more than twenty members of the Arkansas State Music Teachers' Association, which had voted at its last meeting to require the Licentiate and Associate certificates of the Association of Presidents as a qualification for the board of examiners of their state association. The examiners appointed for this purpose by the president (Mr. E. R. Lederman of Centralia, Ill.) were for piano,

Mr. Allen Spencer of Chicago; for voice, Mr. Arthur L. Manchester, then of Georgetown, Texas; for organ, Mr. Rosseter G. Cole; for violin, Mr. William MacPhail of Minneapolis; and for theory, Mr. Ernest R. Kroeger of St. Louis. For the current year this board has been enlarged by the addition of the following: for piano, Mr. Liborius Semmann of Milwaukee; for voice, Mr. D. A. Clippinger of Chicago and Mr. William Bentley of Galesburg, Ill.; for organ, Mr. Fredrick Schlieder of New York City; for violin, Mr. Wort Morse of Kansas City, Mo.; and for theory and history, Mr. Charles S. Skilton of Lawrence, Kansas. All of these members have had long experience in teaching and examining in their special subjects, and most of them are well-known members of the Music Teachers' National Association.

It will be observed that one of the aims of the Association of Presidents is to coöperate with the National Association; this should preclude any suspicion of rivalry on the part of the Association of Presidents, which desires to advance the interests of state associations, and to assist in the solution of the questions enumerated above, acting in harmony with the older organization. It is not identified with any commercial scheme, and its members have thought it worth while to undergo the expense of attending its meetings at Chicago from such distant states as North Dakota and North Carolina, some of them, it is true, being sent as delegates from their state association. The wide interest shown by all the states that have associations, and the enthusiastic comments on the practical features of its reports by public libraries all over the country, answer the occasional criticism that multiplication of associations is unwise in this case.

In the vexed question of standardization, the Association of Presidents voted at its last meeting that the president should appoint a committee of three to report at the next meeting, the committee to consist of one university man, one college man, and one private teacher. The committee appointed by President Lederman consists of Mr. Arthur Manchester, chairman, Mr. Charles H. Mills, and Mr. Francis L. York.

In the meantime, it is desirable to consider what action has been taken by the different states, and how far it has succeeded. The most successful example of standardization in music in this

country is undoubtedly that worked out by the American Guild of Organists, which, since its foundation in 1896, has steadily developed its policy of graded certificates, Associate and Fellow, awarded by examination, with the addition in recent years of a preliminary state of Colleague, based on the recommendation of members, without examination. This society represents an ideal for musicians all over the country and for the organization of state music teachers' associations, though few of them would be able to set their standards equally high at first. The states which have taken formal steps to conduct examinations in the interest of standardizing teachers, are as follows: in the first group, Illinois, Louisiana, Minnesota, Missouri, New York, in which examinations for the three grades, Licentiate, Associate, and Fellow, are given by the State Music Teachers' Association, according to the full plan of the Association of Presidents; in the second group, Arkansas, Kansas, and Oklahoma, in which examinations of two grades are given, each according to a different system; in Arkansas, as already mentioned, the plan of the Association of Presidents is followed through two grades, with a third in prospect; in Kansas an accrediting committee is elected by the State Association, which grants certificates to candidates who satisfy certain requirements stated in an application blank, while a higher grade of certificate is given to those who pass the Associate examination of the Association of Presidents, which is to be given for the first time on January 4, 1919. Throughout the state, the first certificate is generally required of teachers whose pupils receive high school credit for outside work in music; but the first certificate has admitted so many incompetent teachers that superintendents have themselves requested a higher grade of certification by examination. In the writer's opinion, the question will not be settled in Kansas until the state fully accepts the plan of the Association of Presidents. In Oklahoma, two-year and life certificates are granted to teachers who pass an examination, those who make 85% or over, on a scale of 100%, receiving a life certificate; those from 70% to 84%, a two-year certificate. This plan is open to the criticism that the two grades represent the same stage of progress, as there are no graded examinations. A third group, Iowa and Michigan, each give one certificate; while Ohio has accepted the standards of

the Art Publication Society of St. Louis. California, Michigan, and Ohio have made unsuccessful attempts to obtain legislation concerning the standardization of music teachers.

The general object of teachers in taking these examinations appears to be to qualify with boards of education and superintendents for obtaining credit for outside music lessons, though the high aim of advancing the state of musical culture is not lost sight of. In many states there is willingness on the part of the authorities to give credit for music if they can be convinced of the ability of the teacher, but they feel the lack of any definite standard of determining this. The most satisfactory standard appears to be the judgment of well-known musicians. The writer remembers an occasion some years ago when a large eastern school needed a musical director, and the president wrote to Dudley Buck for advice, accepting without hesitation the man he recommended. Not very long ago a well-known western college engaged its entire staff of teachers for the department of music from a teachers' agency which specialized along that line. In some states, where there is a strong music teachers' association, this is appealed to as an authority for granting certificates, and it may sometimes be the ideal arrangement. In some states, however, there is no association; in many it is weak and has no established policy.

The most definite step yet taken toward the standardization of music teachers is the three grade examination plan of the Association of Presidents, backed by its examining board. Every member of this board, besides being a well-known specialist in his particular field of music, has been president of a state association, and knows the conditions of their work; most of them are members of the National Association as well; and four of them are in the American Guild of Organists. Such a committee, supported by a national organization, appears to be in a position to command the confidence of the educational world to a peculiar degree. Especially would this be true if the Music Teachers' National Association were to unite with the Association of Presidents in carrying out this plan, and if the two committees which are working to define standardization could be fused into one, if the examination plan could be approved by both organizations, the examining board elected or appointed

from members of both, and the annual meetings held at the same time and place, either simultaneously or successively. In some such way the aim of the Association of Presidents to coöperate with the National Association would be realized, and the question of standardization condensed from its present nebulous state to a solid fact.

## REPORT OF THE AFFILIATION CONFERENCE

### A SURVEY OF THE FIELD

J. LAWRENCE ERB

University of Illinois, Urbana, Ill.

The Affiliation Committee has come into existence since the New Orleans Convention, but the work which it has undertaken was begun in the previous year as one of the activities of the Standardization Committee. A beginning was made at New Orleans in the matter of reports of state associations and the response at that time was so encouraging and the field found to be so large and important that it was thought best by the President to organize the affiliation work as a special activity with its own committee and its own conference. A committee was consequently appointed consisting of Leon R. Maxwell of New Orleans; Mr. Arthur L. Manchester, then of Texas, but now of Hardin College, Mexico, Missouri; and the Chairman. A campaign was at once outlined consisting of letters to the state associations, magazine articles and, where possible, visits to the conventions of the state associations, with addresses by the representatives of the committee. The total correspondence of the committee numbered some 300 letters. Four magazine articles were prepared and published, and visits were made to at least half a dozen state associations.

As a result of this activity, the committee is able to report that, out of twenty-three state associations in existence (so far as definite reports are available, this is the total number) seventeen presented more or less detailed reports and three have definitely affiliated within the year. Of the remaining fourteen which reported, there was not a dissenting voice with regard to the affiliation project, and in practically every case, it was expected that some definite action favoring the plan would be taken within the next year. In the case of Tennessee and Virginia (neither of which is as yet organized) reports were presented nevertheless — two from Tennessee and one from Virginia, — and the hope ex-

pressed that both of these states might very soon be organized and affiliated with the National Association. The list of states reporting follows: Arkansas, Connecticut, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan, Minnesota, Mississippi, Missouri, North Dakota, Nebraska, Oklahoma, Texas, Washington. The remaining organized states which did not present a report at this time are as follows: California, New York, North Carolina, Ohio, Oregon, Wisconsin.

Analysis of the state associations is rather illuminating. For instance, the organized states are divided as follows:

New England .....	1	Southern States (West)....	4
Middle Atlantic States.....	1	Central States .....	11
Southern States (East)....	2	Western States .....	4

The only grand division in the United States in which every state is organized is the Central States Division, or what is commonly known as the Middle West. That part of the country known as the East includes only four organized states, the remaining nineteen being West of the Allegheny Mountains. It would seem as though the music teaching profession in the eastern states were less convinced of the value of coöperation than in the western states, though one of the strongest and most progressive of all the associations in the United States is that of New York. However, so important a state as Pennsylvania has for many years been unorganized, the state association having died a lingering death.

There is, of course, no thought of making any deductions from the returns at this time. Local and professional conditions must undoubtedly govern the situation, but it is the hope of the Affiliation Committee to increase gradually the number of state associations until there is not a state in the Union which does not boast of some organization of music teachers. In this connection, it is only fair to mention that one of the most progressive and powerful associations of music teachers in the United States is the local association in the city of Philadelphia. Perhaps the efficiency of this organization has had something to do with the fact that the State of Pennsylvania as a whole is at present without an organization.

The reports from the State Associations were designed to in-

dicating the particular type of program which the State Association habitually offers to its members, the special problems which it is endeavoring to solve, the special work in which it engages and any other noteworthy musical activities in the state which may or may not be directly connected with the State Association. In practically every case the State organization reported that the most important problem under consideration is that of securing high school credits for practical music together with the allied question of standardization in music teaching. The various reports follow in alphabetical order:

#### ARKANSAS.

The Arkansas State Music Teachers' Association was organized in October, 1915. First annual meeting in April, 1916. A standard for membership was adopted as follows: Members are allowed to join for one year, at the end of which time they must take the Licentiate Examination prescribed by the Association of Presidents and Past Presidents of State and National Music Teachers' Associations. We believe that if the Association is to be a permanent success, we should stand for something more than fraternalism and that the adoption of a standard worth working for would be a step toward musical advancement in the State. At the end of the first year of membership each person is required to take the Licentiate Examination both in his chosen branch of music, and in History of Music and Harmony. At the 1918 meeting we decided that at the end of the second year the Associate Examination must be taken. When the Certificates for these have been issued, the teacher is a licensed State teacher. The result will be the gradual elimination of poorly prepared teachers and grafters. To get around the objection which might or might not come from teachers in the State that they did not care to be examined by teachers in the State, we required all members of the Board of Examiners to take their examinations from the Presidents' and Past Presidents' Association, Arkansas being the first state in the Union to do this. We have, of course, found some who refuse to take the examination. This objection usually comes from the charlatan. In 1917 the Arkansas State Teachers' Association endorsed the movement of the Music Association toward standardization. Thirty-eight teachers took the examinations in 1918. A committee appointed by the President drew up a course of study for which credits should be given in secondary schools for outside work in music. A resolution was presented that credits be given only to pupils taught by licensed teachers. Course of study and petition for credits presented to



State Board of Education; also to every County and City Superintendent in the State and all high school principals. The President of the University of Arkansas appointed a committee to arrange for these credits being taken at the University as entrance credits. At the Legislature, which meets in January, a bill will be presented making public school music compulsory in every school in the state, and asking for secondary credits for outside music study. The Music Teachers' Association has been asked for the first time to have a day at the State Teachers' Association, and to arrange for all music at the session. We feel that we have made great strides with our work in the few years during which we have been in existence, and feel confident of still larger gains in the future.

HENRY TOVEY,  
President.

#### CONNECTICUT.

During the past year, four quarterly meetings have been held by the Connecticut M. T. A.

At the January meeting, held in Hartford, Miss Mariette N. Fitch, President of the State Association, gave a report of the M. T. A. meeting at New Orleans.

Mr. Ralph L. Baldwin, Supervisor of Music in the Public Schools of Hartford, gave an interesting address on the subject of "School Credits." The Association at a previous meeting having passed a resolution in favor of school credits, this address was most timely. It may not be out of place at this time to state that, due to Mr. Baldwin's efforts, the High School Board of Hartford voted last September to give pupils credit for outside music study, beginning February 1, 1919.

At the annual meeting, held in Hartford, in April, Miss Lillian Bissell, of the Hartford School of Music, Miss Barrows, and Miss Fitch led discussions on Theory, Sight-reading and Ear-Training, relative to the subject of School Credits.

The June meeting, which is always a social one, was held in the J. P. Morgan Memorial in Hartford, where an enjoyable afternoon was spent inspecting rare tapestries and other art treasures contained in this interesting building.

The October meeting, which was held in Meriden, was addressed by Prof. J. P. Marshall, formerly of Boston University, now Musical Aide to the Commanding General, Northeastern Department, U. S. A., who gave a most interesting talk on "Camp Music." He was ably assisted by Mr. Ralph Brown, of Boston, who sang several camp songs. At this meeting the Association voted to affiliate with the National M. T. A.

A report of musical activities in Connecticut would hardly

be complete without mention of the splendid work of the Liberty Chorus. It is a noteworthy fact that this idea of the Liberty Chorus originated in Connecticut and according to our population we have the largest number of such choruses of any state in the Union. A movement is now on foot to extend this work throughout the public night schools of our State, which are so largely attended by those of foreign birth, many of whom are anxious to become true Americans.

MARIETTE N. FITCH,  
President.

#### ILLINOIS.

The Illinois Music Teachers' Association has been in existence since May, 1896. A Festival and Convention, or rather a Festival-Convention, has been held in the spring of each succeeding year. The opinion of most of our live members seems to be that our conventions must turn away more and more from the festival idea and toward the educational features as expressed in papers and round-tables. However, when a committee is pushed into the center of things and realizes the responsibility which lies before it in the way of securing a large and representative gathering, they realize the necessity of a strong magnet. Nothing so far has had equal drawing power with the Festival.

In 1914, at the convention held in Aurora, a system of examinations was inaugurated, which system is still intact. We have maintained an excellent Examining Board, but find it difficult to stimulate a general interest on the part of the candidates. Only a few—less than a dozen a year—appear for the ordeal which is submitted during the annual convention.

We are hoping to secure the coöperation of the public school authorities in establishing a credit system which will be standardized by the state. But our experience seems to prove that this movement, if it is to succeed, must begin in the National Association.

HARRY R. DETWEILER,  
President.

#### INDIANA.

At the last meeting (held in Anderson, Indiana, April 29 and 30, 1918), in my President's address, I spoke of the desirability of the Indiana Association becoming more closely affiliated with the National organization. The suggestion was received very cordially and I was elected delegate from the State Association to this meeting.

Our Anderson meeting was the most successful one held in Indiana in years. Notwithstanding the fact that the National

Supervisors' Conference had met in Evansville only a short time before, and that from nearly every standpoint the conditions existing last year made the holding of any sort of convention quite difficult, we had an attendance of more than 250. The papers, and particularly the discussions, were timely and interesting, and a fine spirit prevailed.

Plans were laid at this same meeting for the organization of the Indiana Chapter of the A. G. O., and the organization was completed and the Chapter successfully launched Monday, December 16, 1918. There are twenty-five charter members; Prof. Van Denman Thompson, Greencastle, was elected Dean, and Mrs. Olin Bell, Muncie, Secretary.

The Public School commission, at its session (led by Ralph C. Sloane, Richmond), discussed at length the matter of music as a vocational study in the High School, and as a result the State Commission of Vocational Education has acted favorably on some suggestions that were made at that time. The matter of the examination of supervisors was also discussed and certain recommendations were made, some of which have been incorporated in a new bill to be presented at the next meeting of the Indiana Legislature.

The usual piano, voice, and violin round-tables were held, and at each of them profitable discussions took place.

The patriotic spirit was greatly in evidence. Community music received a marked impetus from the inspiration found in and carried away from the singing at the various sessions.

R. G. McCUTCHAN,  
President.

#### IOWA.

The Society of Music Teachers of Iowa voted, at its last meeting, to affiliate with the National organization, and if possible, to send a delegate to the meeting at St. Louis.

The Iowa Society has been especially active recently in promoting county and city organizations, taking for its model Clayton County, in the extreme northeastern part of the state, where a lively and successful county organization has been in operation for a number of years, although there is not a city of any size in the entire county, and it is quite remote for any center of musical activity. Community singing has become established in many centers in Iowa, and our society has promoted this movement in many ways. The matter of increased compensation for music teachers has been discussed, revealing the fact that most of our teachers are getting no more for lessons than they received ten years ago, in spite of universal and drastic revision upward of everything else. Concerted action is necessary for remedying this condition, as each teacher is afraid to raise terms unless everyone

else does so. I believe colleges generally have raised their rates of tuition for music, but not nearly in proportion to the raises made for college tuition and for board and room.

The matter of examinations and state certificates has been discussed and attempted, but no measure of success has so far been obtained, and sentiment seems to be settling down to the opinion that a certificate or degree from a reputable school of higher education in music is the proper form of credential in music.

One of the most important services the Iowa society has undertaken is that of providing musical entertainment for the soldiers in the cantonment at Camp Dodge, working through the entertainment division of the Army "Y." We have sent a great deal of our musical talent to the camp, and have made available a vast amount of entertainment to the boys there. This movement has helped many of our teachers to realize the responsibility that the music teacher should have toward the public in general; that he can be, and should be, not only an individual artist but a public servant.

Nothing is more essential to a normal national musical life just now than a compact, effective and representative organization of musical instructors, for great changes are ahead in the teaching and practice of music, and we must have wise leadership.

HENRY W. MATLACK,

President.

(N. B.—I am informed that the Iowa Association has a permanent Board of Examiners consisting of the Past-Presidents.—J. L. E.)

## KANSAS.

### Part I.

Something like five years ago, the K. S. M. T. A. took up the matter of accrediting teachers, and of preparing standardized courses of study for the use of teachers whose students, regularly enrolled in the high schools of the state, were desirous of securing credit toward their high school diploma for music study. An accrediting committee was appointed, a written examination arranged for, and announcement made to the music teachers of the state that those passing this examination could receive an accrediting certificate in any of the following subjects: Voice, Piano, Violin, Public School Music, Harmony, History, Sight-reading, and Ear-training. Since that time, nearly five hundred teachers have applied for the certificate, and over four hundred have successfully passed the examination and have received accrediting certificates in one or more of the above mentioned subjects.

This manner of deciding the competency of teachers was

brought to the attention of the school superintendents and of the local boards of education throughout the state, and an effort was made to secure their coöperation. In most cases, the superintendents of schools and the boards of education had refused to give credit for music study, on the ground that they were unable to judge of the preparation of the various teachers. As soon as the system of examinations was announced, many schools in the state immediately agreed to grant credit for music study to the students of such teachers as could secure the accrediting certificate of the K. S. M. T. A.

In the fall of 1915, an effort was made to procure standardized courses of study in voice, violin, and piano, and a committee of prominent teachers was appointed for this purpose. After two years of arranging courses and revising them to meet the wishes of the teachers who were then members of the K. S. M. T. A., four-year courses in voice, violin, and piano, paralleling the four years of high school, were adopted. These courses of study are by no means rigid, as they are intended solely as a guide to the superintendents of the schools and to the music teachers as to the grade and quantity of material to be used. It is needless to say that the better and more experienced teachers in the state do not pay much attention to these courses of study. But they have proved of inestimable value to the younger and less experienced teachers, and they have served as a basis of examination in the cities where examinations in music are demanded before credit is granted for its study.

The plan of accrediting teachers by a written examination and of using a standardized course of study as a guide to the superintendents and teachers has worked well, especially in the smaller towns in the state, and many high schools now grant credit for music study. In the larger cities, where a better class of teachers was located, complaint was often made that the association had accredited teachers who were not locally regarded as competent. This criticism was no doubt a just one, as the only examination was a written one. And, of course, a written examination could only give the committee an idea of the musical preparation of the candidate, and could not offer much information as to the competency of the teacher.

To meet this criticism and to lessen the chances of accrediting incompetent teachers, the plan of an oral examination, as well as a written one, was adopted at the 1918 annual meeting at Parsons, Kansas. The committee has just reported, and has announced that examinations for the advanced certificate will consist of a written and an oral examination, and that the candidate will also be given an opportunity for a test performance. Examinations will be held in five Kansas cities January 5, 1919. No doubt the teachers in the larger cities will now be compelled by

the superintendents of schools and the boards of education to take the examinations for the advanced certificate, before credit is granted to their students. In the smaller places, the certificate we have been granting will prove sufficient, at least for a time.

Because the K. S. M. T. A. has been breaking new ground and has had very little in the way of experience to go by, it has, of course, made mistakes. But as its work has proved of value to the state, it believes in the accrediting plan and in the standardized course of study. It is, therefore, trying to correct its mistakes and to strengthen its plans.

The result of its labors has been an increase in interest in music throughout the state. In most cities in Kansas, music is no longer regarded as a veneer or as a luxury. Community choruses and bands, which have been fostered by the State University for the past four years, and credit in the high schools for music study when properly done, have placed the study of music upon a more dignified and worth-while basis. The majority of teachers in the state feel that the results justify the time and effort given to this plan, and it is their purpose to continue and to strengthen these plans.

## Part II.

In 1915, the University of Kansas began to take a practical interest in the encouragement of community music throughout the state. To this end, it engaged Arthur Nevin, a well-known composer, as a member of the faculty of the School of Fine Arts at the University. It was his duty to organize, drill, and, if possible, put upon a permanent basis community choruses throughout the State of Kansas. Mr. Nevin conducted this work most successfully for two years, when he was called by the government to take charge of the camp song work at Camp Grant, Rockford, Ill. He has recently returned to the University, and the community work is being carried on as well as possible.

In the fall of 1915, Dean Butler, of the School of Fine Arts, devised the system of victrola concerts and lectures to be given in the upper grades and high schools of the state and also by the music clubs. Briefly, the plan is as follows: fifteen music records on some one phase of music, accompanied by a typewritten talk which explains briefly the meaning of the music, constitute a set, and these sets are arranged in series. For instance, four sets of fifteen records make up a series called "The Development of Music." Each set is accompanied by a typewritten talk. The first set consists of fifteen records on "Primitive and Barbaric Music"; the second set, fifteen records on "The Beginnings of Opera, Oratorio, and the Orchestra"; the third set, fifteen records, on "The Development of Opera, Oratorio, and The Orchestra" and the fourth, fifteen records on "Modern Music."

Altogether, five series, consisting of thirteen sets of records, are now being used. These are sent out over the State to any school or club applying for them. Since January 1, 1916, nearly seven hundred of these concerts have been given by the schools and clubs of the state.

In 1915, the University also arranged with Dean Butler for the giving of concerts and recitals throughout the state, charging communities a fee which a little more than covered the traveling expenses of those giving the concerts. During the season 1915-16, Dean and Mrs. Butler, with a pianist, gave sixty-two concerts, in 1916-17, forty-eight, in 1917-18, thirty-five, and this year arrangements have been made for twenty-six. As his work has grown heavier at the School of Fine Arts, he has had less time for these concerts throughout the state.

The Extension Division of the University engages concert companies for tours of from three to six weeks, and sells the concerts to Kansas communities at cost. Over 150 of these concerts will be given this year.

HAROLD L. BUTLER,  
President.

#### KENTUCKY.

The Kentucky Music Teachers' Association was organized in Louisville in April, 1916, during the annual meeting of the Kentucky Educational Association, and has held an annual conference each year, during the meeting of the Kentucky Educational Association, which is held in Louisville, during April. No doubt the greatest work that we have accomplished was that of getting eighty-five music teachers together at the Second Annual Conference, which was held April 25 and 26 at the Boys' High School in Louisville.

A most instructive program had been planned, with leading musicians and educators from the various colleges, universities, and conservatories in the state. The most active discussions were on the subjects, "Music Credits in High School," and "Music Credit in State Universities," both of which hinge on "Standardization." A strong demand was made that public school music be made compulsory in both city and rural schools. Committees were appointed to advise concerning these subjects and to report plans for procedure at the next conference, which will be held in April, 1919.

The most inspiring meeting was the banquet in honor of Mr. J. Lawrence Erb, President of the Music Teachers' National Association and Musical Director of the University of Illinois, at which time sixty music teachers of the state sat around the table for over four hours, listening to the splendid address from Mr. Erb on "The Problem of the Music Teacher," and partici-

pating in the interesting round-table discussion that followed the address.

The State President reported that eighty appointments of chairmen had been made to organize the County Music Teachers' Association, and that fourteen had accepted. Seven of these units have been organized. The Louisville Music Teachers' Association antedates the State Organization, and is the gracious host each year at the conference.

ANNA CHANDLER GOFF,  
President.

#### LOUISIANA.

Last year we were honored by the visit of the M. T. N. A. The echoes of that convention are still with us. Now that the war is over, its elevating influence will probably manifest itself in an active manner. In New Orleans we were interested in community singing, Miss Ruth Harrison, Miss May Conway, Professor Sorem, and myself acting as leaders of the singing in the public parks. The Philharmonic Society continues its activities, and we had four first-class concerts by visiting artists. We are very much interested in the Symphony Orchestra under the leadership of Mr. Edward Schuyten. The Orchestra is composed of local talent and the future promises great things.

FLORENCE HUBERWALD,  
President.

#### MICHIGAN.

The constitution of the Michigan Music Teachers' Association says, "The object of this association shall be the development of improved methods of musical instruction, the interchange of thought, the furtherance of professional fraternity, the elevation of the standards of professional work and the musical taste of the public, and the advancement of American musical composition."

In following out the last clause in our constitution, one entire afternoon of the June meeting in Lansing was given over to compositions of Michigan composers, both of those who were born in Michigan, and of those who are living and composing in the state at the present time. This proved to be one of the most interesting of the sessions, and Michigan teachers themselves were surprised to find on the list such well-known names as Eric DeLamarter, Rossiter G. Cole, Leo Sowerby, Marian Coryell, Henri Matheys, Elizabeth Skinner, Lois Kortlander Marshall, J. G. Cummings, and Bessie Walker Knott.

An open conference was held, at which the following topics were discussed: Teaching of Elementary Form in Music; Theory and Harmony, as applied to the general education of a violin-



ist or vocalist; Attending Concerts; The Teacher inside and outside the School; and Music Credits in the Public Schools.

The following resolution was passed: That this association go on record as endorsing the giving of credits in the high schools and colleges for the study of music outside of the schools, and that a copy of this report be sent to every high school and college in the state. Also that each high school shall be urged to arrange a course of study which shall coördinate with the requirements of the University of Michigan.

A resolution was also passed giving the support of the M. M. T. A. towards the efforts for a National Conservatory.

Other topics discussed were: A State Orchestra; Standardization; and Federation with the M. T. N. A. The sentiment is strong in favor of uniting with the national organization, and this action will probably be taken at the next annual meeting.

Community singing opened each session. A concert was given by Lansing musicians, two by state musicians, and three artist recitals by the tenor, Edward Atchison, by the violinist, Sascha Jacobinoff, and by the pianist, Rosita Renard, — all Americans.

A banquet and auto ride assisted in the "furtherance of professional fraternity"; and a county vice-presidents' meeting, in the "interchange of thought."

We are still trying out the idea of examining for licentiate degree to be conferred by the association.

Next year we hope to examine several different well-known educational methods, and possibly give one afternoon to a pupils' recital, allowing each teacher asked to present one pupil on the program. This ought to be an interesting demonstration of teaching ability, and should hold the interest of every member.

We meet next June in Flint, the only city in Michigan, and the only city of its size in the country, to hire a municipal concert director.

HELEN B. ROWE,  
President.

#### MINNESOTA.

Our annual programs consist of instrumental and vocal music of all kinds, solo and ensemble, recitals by out-of-the state artists being a feature. We have also a number of papers on topics of vital interest at the time, such as community music, music among the prisoners in the various state institutions, music in the schools, and standardization of courses in the state university, and the outside interests. Progress is being made all along the line, but as yet there is little to report which could be used as a basis of comparison.

FREDERICK W. MUELLER,  
Secretary.

## MISSISSIPPI.

The Mississippi Music Teachers' Association met on June 21st at the Meridian School of Music for the Fourth Annual Convention. The Convention had been scheduled to meet at Okolona, but on account of the illness of prominent members, Meridian took it on three weeks' notice. The first two conventions were held in Meridian, and the third was held at Gulfport, with Mrs. Dora Howell, the president, presiding. The principal subjects under discussion were standardization, credits for study in the public schools, and the "missed lesson" problem. The present number of members was reported as 194, — last year the number was only 142. We now have seven county associations, some of them doing splendid work. Lauderdale County (county seat, Meridian) and Noxubee County have the most progressive associations. The State Association has had only one artist recital, given at Gulfport, by Dr. Ferrata of New Orleans. The Lauderdale County Association meets every two weeks for the study of harmony and history of music, and we also have discussions of topics interesting to music teachers. On the morning of June 22d, the Progressive Piano Series was adopted as a basis for granting credits in the public schools. Since presenting this work before the school board in Meridian, it was accepted by the members of the board, and the music pupils are now receiving credits for music study done under outside teachers. The officers elected were as follows:

President—Mrs. E. N. Hart, Meridian.

First Vice-President—Miss Sophronia Hyde, Poplarville.

Second Vice-President—Mrs. McDavid, Gulfport.

Corresponding Secretary—Miss Mary Holman, Meridian.

Recording Secretary—Miss Sybil McDonald, Drew.

Assistant Secretaries—Miss Terry Moore, Miss Aline McKenzie, Meridian.

Treasurer—Mrs. Nelson Smith, Lauderdale.

On Friday evening, June 22d, a concert was given by members of the Association. The next convention will be held June 14-15, 1919, in Meridian.

MRS. E. N. HART,  
President.

## MISSOURI.

At the beginning of the new year, our Association finds itself in a good healthy condition, the interest of its members in Association affairs being lively, our treasury in good condition, and the fruition of some of our efforts immediately imminent. We had an interesting, happy and worth-while convention in St. Louis last June. We have what may be termed a "mixed" pro-

gram; vocal and instrumental solos and concerted numbers by members of the Association, with, usually of late, one or more artists of national reputation appearing in at least one concert. Then, with and between these concerts, we have papers and discussions on various phases of our work, with daily business sessions. There is one field of activity in which we have figured little, and that is the community singing work. Sometimes I have wished that we were more active in that, but the war societies and the schools, through their music supervisors, seem to cover the field so thoroughly in our state, that it seems superfluous and a useless duplication of effort for us to enter this field, as an association, in any large way. This is a great work, and I am sure we all realize the importance of the things that have been done and are being done in the field. And we, as an association, mean to encourage and take part in it as far as possible ourselves.

We have continued this year a committee that was new in the preceding year — that of "Activities of other Associations." Through the efforts of this committee our vision has been broadened and we have been inspired by the ideas of other bodies which this committee has garnered for us.

We have thoroughly live local associations in St. Louis and Kansas City, which are doing a big work in these cities. We have hoped to establish others, and there are indications that some new ones will be formed soon.

Our high school credits committee has been at work a number of years, stimulating and propagating the sentiment for the granting of credits in high schools for work in music done with private teachers and music schools. This committee's efforts have borne fruit both directly and indirectly, and we feel the day is not far off when all high schools of the state will grant major credits for music study outside the school.

For years our association has issued certificates of attainment to teachers passing a given test. Several years ago, we felt that our standard in this was too low, and that improvement could be made in our plan; so our examination committee was instructed to draft a set of new standards and report at the next convention. At the 1917 convention they reported that they had decided it would be well to establish three types of certificates, each to be granted to the applicant upon the passing of a progressively more difficult and searching test, these three grades to be known as the Licentiate, Associate and Fellow degree. At this same convention the standards for the Licentiate were submitted and approved. This amounted practically to our old single standard test. Then, in 1918, the committee reported requirements for the granting of the Associate certificate, and they were likewise approved, with instructions to prepare standards for the Fellow degree for sub-

mission at the 1919 convention. So after next June we are practically certain to have a complete standard for the granting of all degrees. We feel that we shall then have this department of our work upon a thoroughly high and worth-while basis, and one that will make our certificate count for infinitely more, to the benefit of both the association and the teachers.

Then, at our last convention, we arranged to have subcommittees residing in four cities in widely separated parts of the state, hold examinations under the supervision of the main examining committee and the general examiner, at any time during the year. The great distance often existing between the home of the candidate and the general examiner had been a big problem, so this plan seems a good one, in that it is now impossible that any prospective examinee may be at any great distance from a city where he or she can take the examination

HERBERT KRUMME,  
President.

#### NEBRASKA.

The first convention of this association was held in Lincoln, December 27 and 28, 1916, during which four sessions took place. Three special musical programs by active members were given. The principal business of the convention was the adoption of a constitution. Interesting papers were read by Willard Kimball, Lincoln, on "The Musician in Relation to Education"; Sidney Silber, Lincoln, on "Opportunities of the Music Teacher of Today"; Prof. Paul H. Grumann, Dean of the School of Fine Arts of the University of Nebraska, on "University Ideals in Music"; and Charles H. Miller, Supervisor of Public School Music, Lincoln, on "The Unity of Purpose and Ideals between Private Music Teachers and Supervisors." Officers for the ensuing year were elected as follows:

President—Willard Kimball, Lincoln.

Vice-President—John Rees, Hastings.

Secretary—Jean Gilbert Jones, Omaha.

Treasurer—Hazel Caman, Hastings.

The second convention took place in Omaha, April 1st, 2d and 3d, 1917, during which time seven sessions took place, presenting active members in four special musical programs, — among them an organ recital by Mr. J. F. Frysinger, Lincoln, and a piano recital by Sidney Silber, Lincoln. Papers were read by Miss Henrietta M. Rees, Omaha, on "Whetting the Musical Appetite"; Mr. H. O. Ferguson, Supervisor of Public School Music, Lincoln, on "School Singing — The Unmusical Child"; Prof. Jacob Singer, University of Nebraska, on "Aims of Music in the University"; and Carl Beutel, University Place, on "The

Problem of the Musical Education of the Child." The constructive work of the convention centered about the adoption and forwarding to the Dean of the School of Fine Arts of the University of Nebraska of a Graded Course in Piano, preparatory to entrance requirements, by Mrs. Lura Schuler Smith, Lincoln. The following officers were elected for the ensuing year:

President—Sidney Silber, Lincoln.

Vice-President—Henry G. Cox, Omaha.

Secretary—Carl Beutel, University Place.

Treasurer—Cecil Berryman, Omaha.

The third convention is scheduled for Lincoln, March 31st, April 1st and 2d, 1919, during which nine sessions will take place. The special features are to be: a piano recital by Josef Hofmann; lecture-recital on "Indian Music" by Mr. Thurlow Lieurance; a program devoted exclusively to compositions by Nebraska composers; an address by Prof. J. Lawrence Erb of the University of Illinois, on "The National Conservatory of Music"; and the following papers: "The Objectives of Music Teaching" by Mrs. Olive M. Strong, Kearney; "The Ethics of Music Teaching" by Mrs. Gail White McMonies, Omaha, and one by Miss Lucile Robbins (subject not announced as yet). The constructive work of the convention will center about the four round table conferences of the Piano, Violin, Voice and Music Supervisors' Sections, and one general round table conference. At the Piano Round Table Conference a paper will be read by Prof. Paul Reuter Seward, on "The Comparative Teaching Value of American Piano Compositions." Messrs. Carl Frederic Stoekelberg and Howard I. Kirkpatrick, respectively, will have charge of the violin and voice sections, at which graded courses preparatory to entrance requirements of the School of Fine Arts of the University of Nebraska will be up for discussion and adoption by the latter institution. Mr. H. O. Ferguson, Supervisor of Public School Music, Lincoln, will have charge of the Music Supervisors' Round Table Conference, at which he will read a paper on "The Trend of Public School Music."

The General Round Table Conference will discuss the Lincoln system of accrediting private music study in the high school. Miss Lucy Haywood will outline the work done. Prof. Paul H. Grumann, Dean of the School of Fine Arts of the University of Nebraska, will then outline a plan of urging school boards in all communities through the state to adopt the Lincoln system. The present membership includes 200 active and nine associate members. Two special drives will be made in the spring to add at least 100 additional active members and 300 associate members.

SIDNEY SILBER,  
President.

## NORTH DAKOTA.

1. We have succeeded in getting the State High School Conference to accept one unit of credit for lessons in music taken of private teachers outside the high school. They may receive two credits in music inside the high school, making a total of three units out of fifteen required for graduation.

2. All private teachers whose pupils desire credit in the public schools must be certificated by the Credentials Committee of the State Music Teachers' Association. There are four people upon this committee: A. J. Stephens looks after teachers of string instruments; Mrs. Irving Cross of Wahpeton, the piano teachers; Mrs. Will Bennett, the voice teachers, and Wm. W. Norton, with the assistance of E. H. Wilcox of the University department of music, certificates the teachers of band instruments. The plan of certification follows as closely as our local conditions will permit, the degrees as outlined by the Association of Presidents and Past Presidents.

3. The music syllabus as outlined for our high schools includes the study of instrumental music as well as vocal. Class lessons on the instruments are recommended. (Valley City State Normal School has been giving class lessons in violin for three or four years. Grand Forks and Fargo have assistant teachers looking after the instrumental side, including bands and orchestras in the grades and high schools.)

4. The State High School Conference of Superintendents has adopted our recommendation for a state high school musical contest to correspond with the debate, declamation, and athletic contests. Twelve district contests are held prior to the state contest at the State University in May. The contest is held during the day, and in the evening a concert is given by the winners in the various events.

5. The organization of community choruses, bands and orchestras has been encouraged. The cities doing most in this line are: Bismarck, Jamestown, Valley City, Fargo, and Grand Forks.

The epidemic of influenza has prevented our having the state association meeting, but we have called committee meetings which will carry on the work of the year. Some of the things pending in this state are:

1. An effort is being made so to modify the school law concerning certification of teachers that all teachers of music will be required to obtain such a certificate through the office of the State Superintendent of Public Instruction.

2. The offer of a prize has been made for the best composition by a North Dakota composer.

It is to be noted that our State Music Teachers' Association is maintained as the music section of the general State

Teachers' Association. We find our power much greater by avoiding segregation and that it is thus easier to combat the idea that the music teacher is a peculiar species of non-essential citizen; and it keeps us closely in touch with institutionalizing methods and does not prevent us from discussing any and all of the specific problems involving private music teachers as well as public school supervisors.

W. W. NORTON,  
President.

#### OKLAHOMA.

"On account of the war" the Oklahoma Association did not meet this year. Neither have the good resolutions, upon which we voted last year, been enforced very much. But, what we did at that meeting has had a good effect on the school authorities in many places in the state. Credit for music study under competent outside teachers is now given in many of our high schools. The school authorities are insisting more and more upon the proper qualifications of teachers and upon the quality and quantity of work done. We have outlined high school courses in piano, voice, and violin that are followed out (as nearly as this can be done in music) in several high schools. The State Board of Education is anxious that the teaching of applied music be completely standardized and that it become a fully recognized part of the high school course. Some high schools allow as many as three units of the required sixteen for graduation in applied music.

Girls are now completing their high school course in the above manner where, before credit was given for piano, voice, and violin, they would leave high school, enter a conservatory where no liberal education requirements were asked for, with the result that a lot of ignorant piano players, violin players, and so-called singers were "thrown on the market" for the consumption of the non-suspecting public. It's a pity that so many so-called music schools exist where nothing is done to make musicians educated men and women — only players and singers — without a knowledge of theory, history, science, grammar, and rhetoric.

FREDRIK HOLMBERG,  
For the President.

#### TEXAS.

The Texas Association is one of the youngest organizations, but according to such information as we have been able to obtain, it is already one of the largest associations in point of membership. Although attendance at the annual convention is large, we shall always experience difficulty in holding a truly representative convention on account of the relatively enormous traveling distances

involved in Texas. No point in the state can be selected which is still not at least four hundred miles distant from some other section of the state. I know of no better way to impress this matter of distance between points within the state than to quote this statement: "Dallam County, Texas, is nearer to St. Paul, Minn., Bismarck, N. D., Helena, Mont., or Salt Lake City, Utah, than it is to Brownsville, Texas."

Those of us who have been in Texas for the last ten years have witnessed in that period a truly surprising growth in general musical interest and standards. Texas is not now in musical affairs, the land of the rampant Redskin, and the picturesque but unlettered cowboy of Wild West days. The state is, in many sections, but one generation removed from pioneer days, but cultural development has been phenomenal.

We believe that we are within the facts of the case when we claim to have been the first state in the southwest to introduce community singing extensively in its present form. Our experience has been that these gatherings are not successful except in the open air, and the climate permits open-air meetings almost the year round. As an example, I may cite my own city, Forth Worth. The first "sing-song," as we call them here, was attended by about six thousand persons, singers and curiosity-seekers, and during the past summer weekly sing-songs in the parks were attended by crowds numbering usually into the thousands. Other cities have had much the same experience. The Community Music Committee of the Association has this year put out a detailed program for municipal Christmas celebrations.

The community music feeling has been promoted very materially during the past two years by the presence of a great number of army camps in the state. Probably every public-spirited musician in an army camp town has given his services generously to the work of furnishing entertainment for the soldiers, and it has been an experience which will be remembered by all of us with pleasure. It was no uncommon sight to see a musician of unexceptionable training and almost national reputation playing and singing numbers within the musical grasp of the soldier audiences in the Y. M. C. A. buildings and joining with the soldiers in singing "How I Hate to Get Up in the Morning" and similar numbers. You may say this was a deplorable lowering of standards, and so should we three years ago. There was established, however, a point of contact which we should have missed otherwise, and we who were concerned received a humanizing stimulus which was by no means demoralizing. While their limits of understanding and absorption were of course very restricted, it is not too much to say that the audiences we had in the camps, where the instinct toward the inhibition of emotional expression



was much lessened, were among the most responsive and sensitive with which we had ever come in contact.

In common with other associations we have been much concerned with the subject of Standardization. At our 1917 convention we adopted a plan for the examination and certification of teachers. The time is hardly ripe for its carrying out and the matter is in abeyance, seemingly because of the question, "Who is to examine the Examiners?" Opinion is gradually crystalizing, however, and the subject is destined to become again a live issue. The matter is particularly difficult of solution and execution on account of the difficulty of impressing upon the teachers themselves the value of and eventual necessity for standardization.

This year the campaign for high school music credits is taking first place in the work of the Association. It may be said that instead of working from the bottom upward we are working from the top downward. It has been difficult to gain credits for music, and especially for applied music in the high schools, for the reason that none of the higher institutions have accepted such music credits for entrance. However, in November, at its annual meeting, the Association of Texas Colleges, which includes all the larger schools of the state, including the University of Texas, adopted unanimously the report of its committee recommending the acceptance of high school music credits for entrance to the extent of two credits toward the B.A. degree and four credits toward the B.Mus. degree. This is a most important decision and gives us something of definite value from which to work. The regulations governing the formulating of the suggestive courses and administration of the plan, together with the establishment of standards for the proper safeguarding of the work, are still to be decided upon by the State Department of Education through a special committee. We have had rather cordial response and evidence of unprejudiced cooperation from that quarter, and we hope to have our wishes realized in a few months. This will then put the matter up to local schools as to whether they will introduce the courses. It will also tend to solve the problems of standardization to a great extent.

Our Association holds conventions annually, in the spring or early summer. Our conventions offer a combination of musical programs and academic matters such as papers and round-table discussions. The concert programs are given at night and are not considered the most important, even if one of the most enjoyable features of the conventions.

Our work between conventions this year will include a vigorous campaign for the strengthening of our membership. As propaganda we expect to use a very practical paper on "Stand-

ardization" by the former president, Mr. A. L. Manchester, who is probably present at your meeting.

We are fortunate in having in "The Musicale," published monthly in Dallas, a splendid official organ which goes to each member. A part of the annual dues paid by each member is used for this purpose. Through its instrumentality we are enabled to keep in constant touch with the entire membership and to announce policies and work accomplished.

In conclusion, I hope that the plan of affiliation between the Music Teachers' National Association and the various state associations, which has been wisely inaugurated, will be productive of most far-reaching and salutary results, and will further a community of aims for the lack of which our cause has suffered.

E. CLYDE WHITLOCK,  
President.

#### WASHINGTON.

Our Association held its annual convention at the Washington State College, at Pullman, on April 22, 23 and 24. About one hundred teachers were in attendance, a gratifying number, considering the great distances between musical centers in our state and the war conditions which were prevailing. Much good was accomplished, partly along the line of developing good fellowship and coöperation. Efforts made to bring about a closer relationship with supervisors of music in public schools, and to increase the interest in community singing among professional musicians, have born fruit.

Reports indicated an increased interest in the giving of credits for outside music study in high schools, a plan that has been in operation throughout our state for about two years. The machinery, governing the granting of these credits, being in the control of the State Board of Education, that Board recommended to our Association the following plan for the certification of teachers of music where high school credits are given for instruction in music:

WHEREAS, the need for standardization of private music instructors in the state is recognized by the State Music Teachers' Association and by this Board, and

WHEREAS, the State Board of Education seems to be the agency best adapted to undertake this standardization, therefore

BE IT RESOLVED, FIRST, that the State Superintendent of Public Instruction be authorized to issue temporary certificates and permanent certificates to private teachers of piano. Permanent certificates are to be good for life, unless sooner annulled.

SECOND, the standard for permanent certification shall be the graduation from a college of fine arts or reputable school of mu-

sic of college grade maintaining a course in instrumental music covering at least four years, or studies of college grade pursued for at least four years under instructors of known standing and repute, as testified to by the head of the department of music in either the State College or the State University, or both, or by examination. Such examination shall be offered when application for it shall have been received at the State Superintendent's office in due form, from three or more persons desiring to take the examination in any given county, at least thirty days prior to the date of such examination.

As a prerequisite to such examination, candidates shall present credentials from an academic institution of recognized standing, showing that they have an education equivalent to a four-year high school course, or they must have secured a first grade certificate in this state. The examination is to cover history, harmony and pianoforte equivalent to the standards required in these subjects in the higher institutions of learning in our own state, provided that the examination in pianoforte may be conducted by a professor of music in a higher institution of learning of this state or by some other competent person to be designated by the State Superintendent.

RESOLVED, FURTHER, that all private teachers of music offering their pupils for high school credit after September 1, 1920, shall be required to hold a music teachers' certificate as hereinbefore provided; provided further, that temporary certificates may be granted by the State Superintendent for candidates already teaching music successfully within the state, but who have not fully complied with all requirements named above, such temporary certificate to be good for one year and subject to renewal for one year only.

The Association adopted the following resolutions:

We, the members of the Washington State Music Teachers' Association assembled in convention at Pullman, wish to express our appreciation of the interest taken by the State Board in the adoption of a tentative plan for the certification of teachers of music whose work may be accepted for credit in the high schools.

However, we desire the opportunity of recommending the following changes in the plan before same is finally adopted:

1. In paragraph four—That each applicant for a certificate be examined, irrespective of the institution in which he has studied, if the examiner does not know personally of the work of the teacher.
2. That a certificate may be granted to a teacher of recognized standing without examination, providing his work is well enough known to an examiner to warrant such recommendation.
3. In paragraph five—That the academic prerequisite of

high school graduation or equivalent be waived upon the recommendation of the examiner.

4. That the following clause be added to the last sentence of paragraph five "upon the recommendation of the State College or State University."

5. That no teacher with less than two years' teaching experience be granted a certificate.

In addition to this, the Association recommended to the State Board that the present piano course be supplemented with courses for singing, violin, pipe organ, and orchestral instruments, these courses to be authorized and credit therefor given. The State Board has delayed action in these matters, however, the plan for the certification of teachers having aroused considerable antagonism from a large number of teachers who are outside of the Association.

The convention of the Association for 1919 will be held in Spokane on April 2, 3 and 4. There will be a joint meeting with the Inland Teachers' Association. This plan is carried out in the endeavor to bring about a better understanding and unifying of ideals as well as methods of the public school music teachers and the private music teachers. A speaker of national reputation has been invited to address the combined organizations on a musical topic, with the idea of emphasizing the importance of music as a vital need. The Inland Association, which meets yearly here in Spokane, has an attendance of two or three thousand public school teachers, from four states: Washington, Oregon, Idaho, and Montana. Thus our Association anticipates its most successful convention during the coming year.

EDGAR C. SHERWOOD,  
President.

## **PART II—PROCEEDINGS**



## MINUTES OF THE ANNUAL MEETING, 1918

The fortieth Annual Meeting of the Association was held at the Hotel Statler, St. Louis, Mo., December 30 and 31, 1918, and January 1, 1919. St. Louis was chosen as the meeting place not only because the Association had met in the East and the South respectively for its preceding sessions, but because it was hoped that a fairly large number of those who had become interested in the Association through its New Orleans meeting would perhaps have their interest made permanent if the sessions were held at some not too remote point this year. Because of the influenza epidemic, public meetings were banned in St. Louis for a considerable period before the holidays, and it was not definitely decided by the health authorities that our Association could hold its meeting until about ten days before the actual date of the sessions. In spite of this handicap an unusually large number of members presented themselves on the first day, and the entire program was above the average both in the character of the papers presented and in the way in which the program was handled by the President and the various conference chairmen.

The program consisted of ten general addresses and eight conferences at each of which from three to five papers were presented. There were two evening recitals, the second of these occurring on New Year's Eve and being followed by a delightful New Year's celebration in charge of the Associated Musicians of St. Louis. The Association was also invited to a formal dinner at the Hotel Statler on the last day of the sessions by the St. Louis Chamber of Commerce, while the Convention Bureau furnished automobiles for a sight-seeing tour of the city on Monday afternoon.

At the opening session on Monday morning a formal welcome was tendered the Association by William D. Finley, representing the Mayor of St. Louis, and by Charles F. Hatfield, who brought greetings from the Convention Bureau. Mr. Boyd then gave his President's Address, after which Mr. Richard Spamer and Mr. Lynn B. Dana read their papers. The afternoon session was de-

voted to the conference on American Music, Mr. Francis L. York presiding. After an introductory paper by the Chairman, Mr. Kroeger read a paper by Mr. Glenn Dillard Gunn. Two other papers followed these, being presented by Mr. William Arms Fisher and Dean Charles S. Skilton respectively. In the evening Mr. Harold Henry of Chicago, gave a piano recital, having come upon the personal invitation of Mr. Kroeger.

On Tuesday morning the Piano and Voice Conferences took place simultaneously, Mr. Ernest R. Kroeger presiding at the former and Mr. D. A. Clippinger at the latter. At the Piano Conference papers were presented by Mr. W. L. Calhoun, Miss Alice Pettingill, Mr. Ernest C. Krohn, Jr., Mr. Otto L. Fischer, and Mr. E. A. Schubert. At the Voice Conference the Chairman first read a paper, this being followed by two others presented respectively by Mr. William J. Hall and Mr. John C. Wilcox. After these conferences a general session was held, at which Mr. T. Carl Whitmer read a paper, this being followed by the Annual Business Meeting. In the afternoon there were two conferences, the first one on Community Music, with Dean R. G. McCutchan presiding. A paper by Mr. H. D. Tovey was read by Mr. Ledermann, and one by Mr. Walter R. Spalding was given by Mr. Erb; after which Mr. E. L. Coburn and Mr. P. W. Dykema spoke upon certain special phases of the subject. The second conference was upon the topic, "History of Music and Libraries," and in the absence of Chairman Benbow the session was presided over by Mr. J. Lawrence Erb, a member of the Committee. A paper by Mr. George Dickinson was read by Mr. Karl W. Gehrken, and one by Mrs. L. T. Shaver was given by the Chairman, after which Mr. Arthur E. Bostwick presented a paper.

On Tuesday evening The Associated Musicians of St. Louis, Mr. George Enzinger, President, presented a concert of compositions by St. Louis composers, this concert being followed by the entertainment in the Artists Guild Building already referred to.

On Wednesday morning the conference on Standardization was held, Mr. Charles H. Farnsworth presiding. Papers were presented by Mr. Max L. Swarthout, Dean Charles S. Skilton, and Mr. Clarence Hamilton, the last named paper being read by Mr. William Arms Fisher. This conference was followed



by two papers given by Mrs. David Allen Campbell and Dean H. H. Bellamann respectively.

In the afternoon the conferences on Public School Music and on Organ and Choral Music were held simultaneously. At the former papers were given by Mr. Osbourne McConathy, Miss M. Teresa Finn, Mrs. James T. Sleeper, and Mr. John Ross Frampton. At the Organ and Choral Music conference there were three papers, the writers being Mr. Daniel Protheroe, Mr. Felix Borowski, and Mr. Herbert Hyde. After these conferences the Affiliation Committee held an open meeting, at which short reports from a number of State Music Teachers' Associations were read. In the evening the formal dinner already referred to brought the sessions to a delightful close.

The business transacted included the following:

A Nominating Committee, consisting of Mr. Harrison D. LeBaron, Mr. Edward B. Birge, and Mr. T. Carl Whitmer, was appointed. This committee later proposed the names of Mr. Lynn B. Dana, Mr. Charles S. Skilton, and Mr. W. J. Hall as successors to Mr. William Benbow, Mr. Calvin R. Cady, and Mr. D. A. Clippinger, whose terms now expire. The report was accepted, and it was *voted* that the Secretary cast one ballot for these names.

The usual preliminary Treasurer's report had been sent in by Mr. Pratt and was read by Mr. Maxwell. *Voted* to accept this report when completed and audited. *Voted* to appoint Mr. J. D. Price as auditor for another year.

A number of cities formally invited the Association to hold its next meeting within their boundaries. These included the following: Detroit, Pittsburgh, San Francisco, Cleveland, Atlantic City, Chicago, Columbus, and Springfield, Mass.

A Committee on Resolutions, consisting of Mr. William Arms Fisher, Dean H. H. Bellamann, and Mr. G. A. Grant-Shafer was appointed. At a later session this committee submitted the following report, which was adopted:

*"Resolved*, that a vote of sympathy be extended to the families of the late *Thomas à Becket* \* of Philadelphia, a life mem-

\* Thomas à Becket was one of the early members of the M. T. N. A., taking an active part in its affairs as far back as the Philadelphia meet-

ber and one time president of the Association, and *Charles M. Jacobus* of Delaware, Ohio, an early member;— and that a copy of this resolution be sent to the families of the deceased and spread on the Minutes of the Association.

“*Resolved*, that this Association extend a vote of thanks—

- 1—To *The Associated Musicians of St. Louis*, *George Enzinger*, Pres., *Ernest C. Krohn, Jr.*, Sec’y., for the enjoyable concert, the unique and altogether delightful New Year’s entertainment and supper, and their admirable arrangements;
- 2—To *Mr. E. R. Kroeger*, for his invaluable services. It cannot be too strongly emphasized that to the three gentlemen just named this Association owes a real debt of gratitude for their self-forgetting labor under unusually trying conditions. Without their tireless activity this enjoyable session could not have been held;
- 3—To the *Chamber of Commerce*, for its splendid banquet;
- 4—To *Mr. C. F. Hatfield*, Secretary of the Convention Bureau, *Mr. Frederick Schleicher*, *Mr. William John Hall*, and others for the interesting auto trip on Monday afternoon;
- 5—To *The St. Louis Papers*:—*Republic*, *Globe-Democrat*, *Star*, *Times*, and *Post-Dispatch*, for their reports of proceedings;
- 6—To the *Statler Hotel*, for its hospitality;
- 7—And to the *Artists*, distinguished *Musicians*, and others who have participated in the program.

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ing in 1889. He was elected secretary in 1900, and became a life member soon after. He took a prominent part in the Put-in-Bay meeting (1901), was elected president of the Association at the Ashville meeting, and served as its head during the 1904 convention at St. Louis.

He was director of music at Girard College for a period of over forty-five years, and his influence here was very great. As teacher and pianist, and especially as an accompanist, he was very active in Philadelphia, belonging as he did to an influential group of musicians in that city who did much to lift music to its present high plane there. He was interested in everything relating to musical advancement, and earnest and sane in his labors and plans. He was clear in his thinking and acute in his judgments, but always fair and just. He is well worthy of all the honor that the Music Teachers' National Association can pay him.

"*Resolved*, that in this hour of enlarged and reinvigorated national consciousness we affirm our faith in American music and American musicians, believing that from now on our national life will find a richer and nobler expression through its own music than ever before; and that the native composer, artist, and educator will manifest in the greater day now dawning, the sincerity, self-reliance, and freedom of spirit truly American."

Adjourned.

KARL W. GEHRKENS,  
*Secretary pro tem.*

## RECITAL PROGRAMS

### I. PIANO RECITAL

by

HAROLD HENRY  
Chicago

Preamble and Minuet, from Parita in G.....	<i>Bach</i>
Sonata in G.....	<i>Scarlatti</i>
Ecossaises .....	<i>Beethoven-Busoni</i>
Prelude, Op. 28, No. 13.....	<i>Chopin</i>
Fantaisie, Op. 49.....	<i>Chopin</i>
Etude .....	<i>Chopin</i>
Valse, Op. 42.....	<i>Chopin</i>
Indian Flute Serenade.....	<i>Charles Stanford Skilton</i>
Dedicated to Mr. Henry	
Rigel .....	<i>E. R. Kroeger</i>
Legend .....	<i>Rossetter G. Cole</i>
Dedicated to Mr. Henry	
March Wind .....	<i>MacDowell</i>
Keltic Sonata .....	<i>MacDowell</i>

### II. RECITAL OF COMPOSITIONS BY ST. LOUIS COMPOSERS

Trio in E Minor for Piano, Violin and Violoncello..	<i>William H. Pommer</i>
Allegro vivace—Andante cantabile	
Allegro assai—Allegro con grazia	
Messrs. Basil Gauntlett, Max Gottschalk, Max Steindel	
The Return *.....	<i>William D. Armstrong</i>
Abou ben Adhem.....	<i>Elmore R. Condon</i>
Song of Arcady *.....	<i>Edward E. Menges</i>

Miss Olga Hambuechen

\*Accompanied by the Composer.

- Sonata quasi una Fantasia in A Minor, Op. 19.....*Samuel Bollinger*  
 For Violin and Piano  
 Introduction: Agitato — Allegro risoluto  
 Andante Sostenuto — Allegro  
 Messrs. Ellis Levy and Samuel Bollinger
- Chivalric Poem.....*Berenice C. Wyer*  
 Serenade .....*Berenice C. Wyer*  
 Etude in D Minor.....*Berenice C. Wyer*  
 Mrs. Wyer
- The Riddle.....*Jessie L. Gaynor*  
 The Oblation .....*Arthur Lieber*  
 Bend Low, O Dusky Night \*.....*Ernest R. Kroeger*  
 Miss Hambuechen
- Quintet for Piano, Violin, Viola and Violoncello in B Minor.....  
 .....*Max Gottschalk*  
 Allegro Risoluto — Romanza (A Sunday Morning)  
 Sherzo — Allegro marziale  
 Messrs. Rudolph Gruen, Max Gottschalk, Arno Waechtler,  
 E. R. Kroeger, Max Steindel

## MINUTES OF THE EXECUTIVE COMMITTEE MEETING

At its Annual Business Meeting the Committee elected the following to serve as counselors for 1919: Mr. Charles N. Boyd, Mr. William Benbow, Mr. D. A. Clippinger. Mr. Waldo S. Pratt was unanimously chosen as treasurer, and the other officers are to be elected by ballot later on.

The matter of a meeting place for 1919 was discussed, but no definite decision was reached except that the best interests of the Association demand that we go East for our next meeting.

Adjourned.

KARL W. GEHRKENS,  
*Secretary pro tem.*

It was later decided to hold the next meeting in Philadelphia. The result of the election of officers was as follows: Charles N. Boyd, *President*; Leon Maxwell, *Vice-president*; William Benbow, *Secretary*; Karl W. Gehrkens, *Editor*. The following were elected as additional *Counselors* for 1919: Mr. Charles H. Farnsworth, Mr. Peter C. Lutkin, Mr. Arthur L. Manchester.

WILLIAM BENBOW,  
*Secretary.*

## TREASURER'S REPORT FOR 1918

## RECEIPTS.

Balance from 1917, Life Membership Fund .	\$ 252.97	
Accounts Receivable	174.40	
	<u>\$ 427.37</u>	
Less Cash deficit .	14.82	
	<u>\$ 412.55</u>	
Additional Annual Members, 1917 . . .		39.00
Additional Life Members . . . . .		75.00
Interest, Life Membership Fund . . . .		10.30
Sale of Proceedings—'06, 4; '07, 4; '08, 4; '09, 4; '10, 4; '11, 4; '12, 4; '13, 5; '14, 6; '15, 5; '16, 9; '17, 132; '18, 27—212 copies . .		316.25
Annual Members, 1918 . . . . .	\$ 558.00	
Partial Members and Auditors, St. Louis .	137.50	
	<u>695.50</u>	
		<u>\$1,548.60</u>

## DISBURSEMENTS.

General Administration . . . .	\$115.63	
Issue of Proceedings, 1917 . . . .	682.19	
Interest on Cash borrowed . . . .	14.83	
Expenses of Annual Meeting . . . .	239.43	
	<u>\$1,052.08</u>	
Balance to 1919, Life Membership Fund, Liberty Bonds, 4% . . . .	\$195.18	
On deposit . . . . .	60.09	
Cash . . . . .	83.00	
	<u>\$338.27</u>	
Accounts Receivable . . . . .	129.30	
Cash . . . . .	28.95	
	<u>496.52</u>	
		<u>\$1,548.60</u>

WALDO S. PRATT, *Treasurer.*

Having examined the foregoing account, with the vouchers for expenditures, I hereby certify that it is correct.

JAMES D. PRICE, *Auditor.*



## CONSTITUTION OF THE M. T. N. A.

(Adopted June 29, 1906)

## ARTICLE I.—NAME AND OBJECT

SECTION 1. This organization shall be called the MUSIC TEACHERS' NATIONAL ASSOCIATION.

SEC. 2. Its object shall be the advancement of musical knowledge and education in the United States.

## ARTICLE II.—MEMBERSHIP

SECTION 1. Any person actively interested in music may, subject to approval by the Executive Committee, become an Annual Member of the Association by the payment of three dollars (\$3.00) annually.

SEC. 2. Any person may become a Life Member of the Association by the payment, at one time, of twenty-five dollars (\$25.00). Life Members shall be exempt from the payment of annual dues.

SEC. 3. Each Annual and Life Member of the Association shall be entitled to vote at business meetings, and to receive a copy of the Annual Proceedings.

SEC. 4. The fiscal year of the Association shall be reckoned from a date two months before the Annual Meeting, at which time annual dues shall be considered payable.

SEC. 5. If, in any year, the Executive Committee shall deem it infeasible to issue the Annual Proceedings, each member who has paid annual dues for that year shall be entitled to the rebate of one dollar and fifty cents (\$1.50), which shall be credited as part payment of his dues for the ensuing year.

SEC. 6. Any person or institution may receive a copy of the Annual Proceedings upon payment of one dollar and fifty cents (\$1.50). Such persons or institutions shall be entered on the roll as "Subscribers."

SEC. 7. The Executive Committee shall have power, under such rules as they may make, to admit any interested persons to the Annual Meetings of the Association, but with no privileges except those of informal auditors.

## ARTICLE III.—OFFICERS

SECTION 1. The entire control of the affairs of the Association shall be vested in an Executive Committee of nine members elected by ballot at the Annual Meeting. In 1906, three of these shall be chosen for three years, three for two years, and three for

one year; and annually thereafter three shall be chosen for terms of three years. Other vacancies at the time of the Annual Meeting shall be filled for the unexpired terms. Those who have been members of the Committee for the full term of three years shall be ineligible for reelection until after one year.

SEC. 2. From the members of the Executive Committee a President, a Vice-President, a Secretary, and a Treasurer of the Association for the ensuing year shall be appointed, either at the Annual Meeting by the Association, or, in default of such action, within one month thereafter by the Executive Committee itself. Vacancies in these offices, or in the Committee itself, that occur during the year, may be filled for the balance of the year by the Committee.

SEC. 3. The Executive Committee shall require the Treasurer to give a satisfactory bond, shall make rules regarding his payment of bills and shall accept his accounts only when audited by a committee of two appointed by the Association, who may employ an expert assistant, if necessary.

SEC. 4. The Executive Committee shall have power to appoint any necessary committees with reference to the Annual Meeting, the publication of Proceedings, or for prosecuting any general or specific work of the Association. Of such committees, the President shall be a member ex-officio.

SEC. 5. The Executive Committee shall have power to determine what contributed papers shall be included in the Annual Proceedings, and in what form, whether or not they have been read in full before the Association.

#### ARTICLE IV.—MEETINGS

SECTION 1. The Association shall hold an Annual Meeting, the time and place to be determined by the Executive Committee, unless specially designated by vote of the Association.

SEC. 2. Special meetings shall be called by the President if ordered by the Executive Committee, or at the request of ten members.

SEC. 3. Fifteen members shall constitute a quorum.

SEC. 4. All business transacted by the Executive Committee and at the meetings of the Association shall be fully reported in the Annual Proceedings.

#### ARTICLE V.—AMENDMENTS

SECTION 1. Amendments to this Constitution may be introduced at any meeting of the Association, if previously approved by the Executive Committee or by not less than ten other members of the Association. A two-thirds vote of the members of the Association present and voting shall be necessary for the adoption of such amendments.



## ROLL OF MEMBERS

[Life Members are indicated by SMALL CAPITALS, Subscribers and Partial Members by an \*. All others are Full Members.]

Adams, Mrs. Crosby		Montreat, N. C.
*Adams, William S.	1614 Grace St.	Lynchburg, Va.
AIKEN, WALTER H.	Station K	Cincinnati, O.
*Alden, L. Eva		Terre Haute, Ind.
Allen, Charles C.	Boatmen's Bank Bldg.	St. Louis, Mo.
Allen, Mrs. Frances O.	1708 Fairfield Ave.	Shreveport, La.
Allen, Mary E.	23 W. Lockwood Ave.	Webster Groves, Mo.
*Anderson, Margaret	5541 Chamberlain Ave.	St. Louis, Mo.
*Andrews, Miss E. C.	405 Orchard Ave.	Webster Groves, Mo.
*Annin, Miss L. P.	2844 Accomac St.	St. Louis, Mo.
Anton, P. G.	1520 Chouteau Ave.	St. Louis, Mo.
*Antonia, Sister	College of St. Catharine	St. Paul, Minn.
*Archibald, Fred W.	24 Greenwood Lane	Waltham, Mass.
Armstrong, William D.	215 E. Broadway	Alton, Ill.
Arnhold, Frank E.	3628a Botanical Ave.	St. Louis, Mo.
Art Publication Society		St. Louis, Mo.
Auer, Hannah de M.	521 E. South St.	South Bend, Ind.
Austin, H. R.	120 Boylston St.	Boston, Mass.
*Baars, F. D.	114 E. Capitol Ave.	Little Rock, Ark.
*Baekley, Dora	1536 Webster St.	New Orleans, La.
Baldwin, Ralph L.	81 Tremont St.	Hartford, Conn.
BARTLETT, MARO L.	514 Walnut St.	Des Moines, Ia.
BEATON, ISABELLA	7110 Kinsman Rd., S. E.	Cleveland, O.
Bellamann, H. H.	Chicora Coll. for Women	Columbia, S. C.
Benbow, William	825 Elmwood Ave.	Buffalo, N. Y.
Bentley, William F.	Knox Conservatory	Galesburg, Ill.
BERGE, EDWARD W.	2 Walworth Ave.	White Plains, N. Y.
BERGE, MARIE T.	2 Walworth Ave.	White Plains, N. Y.
BESTOR, VIRGINIA T.	The Portner	Washington, D. C.
Birge, Edward B.	1914 N. Pennsylvania St.	Indianapolis, Ind.
*Black, Viola E.	508 E. Jefferson St.	Russellville, Ark.
Boeppler, William	929 Edgecomb Place	Chicago, Ill.
Bohn, John W.	Musical Art Bldg.	St. Louis, Mo.
Bollinger, Samuel	3800 Flad Ave.	St. Louis, Mo.
*Boson, Nils	34 Orne St.	Worcester, Mass.
Bosse, Mrs. E. H.	3210 Greer Ave.	St. Louis, Mo.
Boult, Blanche M.	Knox Conservatory	Galesburg, Ill.
Boyd, Charles N.	4259 5th Ave.	Pittsburgh, Pa.
*Braun, Carl	4407a Harris Ave.	St. Louis, Mo.
Bretherick, Henry	1916 Pine St.	San Francisco, Cal.
Brewer, John H.	88 S. Oxford St.	Brooklyn, N. Y.
*Brines, Mrs. John F.	109 Greene Ave.	Brooklyn, N. Y.
*Brix, Elsie	4018a Shenandoah Ave.	St. Louis, Mo.
*Broekhausen, Marie	3818 Arsenal Ave.	St. Louis, Mo.
*Brown, Blanche	4860 Fountain Ave.	St. Louis, Mo.
*Brunk, John D.	1131 S. 8th St.	Goshen, Ind.

- Bryan, Mrs. Elizabeth L. 5542 Page Blvd.  
 Buchanan, Jessie Wellesley College  
 \*Buell, Mrs. Alice 108½ S. Rock Island St.  
 \*Bullis, Carleton H. State Normal School  
 BURGESS, LOUISE Buford College  
 \*Burgess, Myrtle A. 218 Elwood St.  
 Burrowes, Katharine 246 Highland Ave.  
 BUTLER, HENRY M.  
 BUTLER, MARY S. State Normal School
- Cady, Calvin B. 714 Davis St.  
 Calc, Mrs. R. B. S. 4023 W. Pine Blvd.  
 Calhoun, W. L. Cosgrove Bldg.  
 \*Campbell, Mrs. D. A. "Musical Monitor"  
 CAMPBELL, LeROY B.  
 \*Campbell, Mabel P. 2528 Monroe Ave.  
 Campbell, William W. Westminster College  
 Carl, William C. 44 W. 12th St.  
 \*Carmichael, Katherine 21 Thornby Place  
 Carpenter, Georgeanna 719 North Ave.  
 \*Casavant, J. C.  
 \*Cawley, Edgar M. Indianapolis Conservat'y  
 CHITTENDEN, KATE S. 212 W. 59th St.  
 CHURCH, LILY R. 417 4th St.  
 \*Clark, Benjamin P. 8411 113th St.  
 Claus, John W. 239 5th Ave.  
 Cleland, D. H. 2140 McCausland Ave.  
 \*Cleland, Mrs. D. H. 2140 McCausland Ave.  
 Clippinger, David A. Kimball Hall  
 Coburn, E. L. 911 Locust St.  
 Coffey, Mrs. Elizabeth 321 N. 12th St.  
 \*Coffman, Mrs. G. W. 6607 Virginia Ave.  
 Cole, Rossetter G. Fine Arts Bldg.  
 Coleman, Charlotte  
 Conant, Albert E. 4319 Avalon Drive  
 Condon, Elmore R. 1315 Laurel St.  
 \*Conner, Amy L. 114 Prichard St.  
 Converse, C. Crozat  
 \*Cooke, Sara M. 6442 Kenwood Ave.  
 \*Coombs, Cecile 545 Washington Place  
 \*Cooper, Charles D. 425 Pierce Ave.  
 Crane, Julia E. 60 Main St.  
 \*Crawford, May  
 \*Crecluis, Elyse C.  
 \*Curley, F. E. A.  
 Currier, Thomas P.
- Damrosch, Frank 181 W. 75th St.  
 Dana, Lynn B. Musical Institute  
 \*Davidson, C. A.  
 Davis, Arthur 3442a Magnolia Ave.  
 Decarose, Sister M. Loretto College  
 \*Demmler, Oscar W. 1522 Chateau St.  
 Detweiler, Harry R. 491 N. Lake St.  
 Dickinson, Edward 142 S. Cedar Ave.  
 Dickinson, Julia B. 14 Berkeley St.  
 Diekmeyer, Amelia 3915 Lexington Ave.
- St. Louis, Mo.  
 Wellesley, Mass.  
 El Reno, Okla.  
 Milwaukee, Wis.  
 Nashville, Tenn.  
 St. Louis, Mo.  
 Detroit, Mich.  
 San Marcos, Tex.  
 San Marcos, Tex.
- Portland, Ore.  
 St. Louis, Mo.  
 Joplin, Mo.  
 St. Louis, Mo.  
 Warren, Pa.  
 St. Louis, Mo.  
 New Wilmington, Pa.  
 New York City  
 St. Louis, Mo.  
 Wilkinsburg, Pa.  
 St. Hyacinthe, Can.  
 Indianapolis, Ind.  
 New York City  
 Parkersburg, W. Va.  
 Richmond Hill, N. Y.  
 Pittsburgh, Pa.  
 St. Louis, Mo.  
 St. Louis, Mo.  
 Chicago, Ill.  
 St. Louis, Mo.  
 Fort Smith, Ark.  
 St. Louis, Mo.  
 Chicago, Ill.  
 Tekamah, Neb.  
 San Diego, Cal.  
 St. Louis, Mo.  
 Fitchburg, Mass.  
 Highwood, N. J.  
 Chicago, Ill.  
 East St. Louis, Ill.  
 St. Louis, Mo.  
 Potsdam, N. Y.  
 Honey Bend, Ill.  
 St. Louis, Mo.  
 St. Louis, Mo.  
 Boston, Mass.
- New York City  
 Warren, O.  
 Myrtle Point, Ore.  
 St. Louis, Mo.  
 Webster Groves, Mo.  
 Pittsburgh, Pa.  
 Aurora, Ill.  
 Oberlin, O.  
 Springfield, Mass.  
 St. Louis, Mo.

Ditzler, May B. Dolores, Sister M. Douglas, C. Winfred *Dudley, Ruth Dykema, Peter W.	Studio Bldg. 3407 Lafayette Ave. 127 W. 87th St. 123 Joralemon St. Univ. of Wisconsin	St. Louis, Mo. St. Louis, Mo. New York City Brooklyn, N. Y. Madison, Wis.
Earhart, Will Earle, David Enzinger, George *Enzinger, Olga Erb, J. Lawrence *Eschmann, Karl H.	5898 Hobart St., E. E. Odeon Bldg. 5371 Cabanne Ave. 5371 Cabanne Ave. University of Illinois Denison University	Pittsburgh, Pa. St. Louis, Mo. St. Louis, Mo. St. Louis, Mo. Urbana, Ill. Granville, O.
Faelten, Carl Farnsworth, Charles H. *Fehsenfeld, H. C. Finn, M. Teresa Fischer, Otto L. Fisher, William Arms Fitch, Mariette N. FOERSTER, ADOLPH M. FOOTE, ARTHUR *Forster, Moses *Forster, Music Pub. Inc. Foss, George H. FOURNIER, MRS. MARIE Frampton, John R. Francis, J. Henry *Fuchs, Henry H.	30 Huntington Ave. 525 W. 120th St. 611 Avery St. 1224 Goodfellow Ave. 178 Tremont St. 48 Union St. 227 S. Atlantic Ave. 81 Green St. 4358 Page Blvd. 736 S. Michigan Ave. 299 Huguenot St. 404 Maple St. Teachers College 1425 Lee St. Hollins College	Boston, Mass. New York City Pittsburgh, Pa. St. Louis, Mo. Wichita, Kan. Boston, Mass. Rockville, Conn. Pittsburgh, Pa. Brookline, Mass. St. Louis, Mo. Chicago, Ill. New Rochelle, N. Y. St. Ste. Marie, Mich. Cedar Falls, Ia. Charleston, W. Va. Hollins, Va.
*Galloway, Charles GANTVOORT, ARNOLD J. *Gariel, Eduardo *Gaston, Laura C. Gehrken, Karl W. *Gilbreath, Sidney G. GRITTINGS, JOSEPH H. GLOVER, NATHAN L. Goff, Anna C. Goldstein, Walter Goodman, Ella Gow, George C. Graham, Amy Gravelines, Kyril L. Greco, Filoteo GREENE, O. R. Gruen, Rudolph GUCKENBERGER, BENJ.	3459 Halliday Ave. College of Music Earlham College Oberlin Conservatory State Normal School 5535 Ellsworth Ave. 627 E. Mill St. College of Music 2919 St. Charles Ave. 4535 Lewis Place Vassar College 135 Linwood Ave. 249 Lexington Ave. 194 Main St. 5905 Cabanne Ave. 30 Huntington Ave.	St. Louis, Mo. Cincinnati, O. Mexico City, Mexico Richmond, Ind. Oberlin, O. Johnson City, Tenn. Pittsburgh, Pa. Akron, O. Lexington, Ky. New Orleans, La. St. Louis, Mo. Poughkeepsie, N. Y. Buffalo, N. Y.
Hagen, Hugo *Hahnel, Eugene M. *Hall, Addye Y. Hall, Walter H. Hall, William J. Hall, Wilma *Hall-Quest, Alfred L. *Hamilton, Maude	4155a Flad Ave. 6235 Simpson Ave. Musical Art Bldg. Columbia University Musical Art Bldg. Mansfield Hall Univ. of Cincinnati 3815 Magnolia Ave.	St. Louis, Mo. St. Louis, Mo. St. Louis, Mo. New York City St. Louis, Mo. Greencastle, Ind. Cincinnati, O. St. Louis, Mo.

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|-------------------------|-----------------------|---------------------|
| Hammon, Florence        | Musical Art Bldg.     | St. Louis, Mo.      |
| *Hare, Mrs. Julia       | Lindenwood College    | St. Charles, Wis.   |
| *Harper, Harry C.       | State University      | Vermilion, S. D.    |
| Harrington, Mrs. Emma   | 107 Stull St.         | South Bend, Ind.    |
| HASTIE, WILLIAM A.      | 1621 Waverley Ave.    | Cincinnati, O.      |
| Hattstaedt, John J.     | Kimball Hall          | Chicago, Ill.       |
| HEIZER, MRS. FREDERICK  | 1211 Douglas St.      | Sioux City, Ia.     |
| Helman, Mary E.         | Fisk University       | Nashville, Tenn.    |
| Hendrich, Ida M.        | Box 24                | Washington, Mo.     |
| *Henninger, Frank       | 4414 Washington Blvd. | St. Louis, Mo.      |
| Henninger, Mrs. Lydia   | 4414 Washington Blvd. | St. Louis, Mo.      |
| *Hering, J. Norris      | 2103 Maryland Ave.    | Baltimore, Md.      |
| HERITAGE, RICHARD A.    | 716 York Ave.         | Spokane, Wash.      |
| Hertzog, Ottillie       | 3219 Bailey Ave.      | St. Louis, Mo.      |
| Hinshaw, Mrs. Evelyn    | 2nd and High Sts.     | Pratt City, Kan.    |
| *Hird, Grace V.         |                       | Granville, N. Y.    |
| Hirschler, Daniel A.    | College of Emporia    | Emporia, Kan.       |
| Holmberg, Fredrik       | Oklahoma University   | Norman, Okla.       |
| *Hosmer, Carrie D.      | 264 Main St.          | Orange, Mass.       |
| HOTCHKISS, MRS. C. E.   | 39 Claremont Ave.     | New York City       |
| *Hoyt, Mrs. C. M.       | 4737 Cupples Place    | St. Louis, Mo.      |
| *Huchman, Agnes         | 3514 Blair Ave.       | St. Louis, Mo.      |
| Hudson, M. Ethel        | 4931 Fountain Ave.    | St. Louis, Mo.      |
| Hughey, Mrs. Fannie E.  | 5714 Blackstone Ave.  | Chicago, Ill.       |
| HUNT, MRS. MARY W.      | 46 S. 9th St.         | Richmond, Ind.      |
| Huss, Henry H.          | 144 E. 150th St.      | New York City       |
| *Hydinger, F. L.        | Millikin Conservatory | Decatur, Ill.       |
| Ilgen, Elizabeth        | 1095 Prospect Place   | Brooklyn, N. Y.     |
| *Jackson, John K.       | Macomb Conservatory   | Macomb, Ill.        |
| JAMES, ARTHUR C.        | 99 John St.           | New York City       |
| *Johnson, Ina A.        | 27 N. 15th St.        | Fort Dodge, Ia.     |
| *Johnston, Mrs. Rebekah | 1465 N. West St.      | Jackson, Miss.      |
| *Jorden, James S.       | 293 Fisk St.          | Pittsburgh, Pa.     |
| Kalinowski, W. E.       | State Agricul. School | Jonesboro, Ark.     |
| *Kaye, Elizabeth S.     |                       | Okolona, Miss.      |
| *Kern, Carl W.          | 3644 Cleveland Ave.   | St. Louis, Mo.      |
| Kimball, Minnie M.      | De Pauw University    | Greencastle, Ind.   |
| Kinkeldey, Otto         | Public Library        | New York City       |
| KINNEAR, WILLIAM B.     |                       | Larned, Kan.        |
| Kinney, Mrs. A. L.      |                       | Green Forest, Ark.  |
| Kitchen, Mrs. Ida W.    |                       | Drumright, Okla.    |
| Kleine, A. C.           | Academy of Music      | Dubuque, Ia.        |
| *Klute, Dolores         | 2926 Louisiana Ave.   | St. Louis, Mo.      |
| Knight, Mrs. Franklyn   | Musical Art Bldg.     | St. Louis, Mo.      |
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